



THE NEW YORK



# DRAMATIC MIRROR

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GEORGE H. RISS IN THE DEVIL.



## THE MATINEE GIRL



**W**HAT do actors do with their money? We hear this question every time a benefit for a player who is ill or in other respects unfortunate, is announced. We hear it when one long identified with the legitimate takes a flyer into vaudeville; when a preference for a Summer stock engagement over a long loaf or a trip to Europe is indicated; when at the waning phase of a long and rich career a performer goes to an actors' home; or when in the epilogue certain financial formalities must be observed before arrangements can be made for the player's place in the cast of "Those Gone Before," the drama of headstones and cypresses.

What do actors do with their money? Some risk the accumulation of twenty years upon the dubious future of a play written by or for herself, or by or for a friend. Some follow the advice of Russell Sage, "Keep your money in the savings bank until your friends go into an investment. Then follow them" and the end is grief; some permitting millionaire friends to be the pace setters in the race of expenditures come a cropper of bankruptcy; some, and many there be of these, are lavish in gifts to friends, generous to strangers experienced with vicissitudes or skilled in frauds; all are too forgetful that the story of sunrise, sun at the meridian and sunset, is the story of the popularity of players.

"Why didn't they know that it couldn't last?" is an epitaph the world writes upon failure. The exclamation is not one of pessimism. It is crystallized common sense. If we called the roll of actors whose names had been identified with "unprecedented successes" within twenty years, how many of them would respond from the heights of permanent popularity? The successful survivors of that transient thing, "a hit," could be counted in a spare space of seconds. A player may see his hold upon popular taste symbolized every time he visits the seashore, by the big wave that roars in to shore, overtopping its fellows, striking fear among the bathers, breaking upon the shore with a roar, and then lost before the onrush of other waves.

All actresses do not begin the downward trend of salaries when youth and beauty are no longer among their assets. With art richened and ripened by the years these are those who maintain their star of excellence and of remuneration to the last. But the sliding scale of salaries exists, and it is possible that it will move downward instead of upward, when a manager, thinking of the available players for a certain part, begins to say "She is too old for this or that." It is possible, though every player should try to make it improbable. And every one who treads the boards should keep in view that possibility and prepare against it. An assured income, independent of the varying fortunes of the stage, a modest home and a modest annuity in reserve, the player feels that his feet are set upon a rock of certainty. Fear's long shadow casts itself no longer across his path. He is a free man, free to adventure among strange plays and new authors, free to make productions to please himself rather than the public, a free man with the background of an annuity secure as the government of these United States. A delightful state, and one sadly rare!

What does an actress do with her money? A new risen star's first cheque, drawn against her first bank account, was for a home for her father and mother. Her next was for a home for her widowed sister and the sister's little ones. Another covered the expenses of a relative's first European tour. On my desk lies an open letter from her, a bubbling, joyous letter, with this last paragraph: "Once when I was in this city, poor and unknown, I was sent to a hospital, and there a dear old doctor performed an operation that made me 'better than new.' He was so lovely to me that I hunted him up yesterday and gave him daughter, a sweet little sixteen-year-old, a five-stone diamond ring. They were all so happy, and the dear old doctor cried. And I never felt so glad that I had a 'career.'"

Into such channels of unselfish wisdom the money of many players pours. We of slower pulse and colder vision admire while we deplore their splendid prodigality—admire because of the warm heart that beats its measures—deplore because we know that the sun is not ever at the meridian, and that sunset comes and then twilight. Twilight is the period of reminiscence. Out of our loving gratitude to them for the hours in which they lifted us out of the slough of self, we hope for every one of them that that period may not be made poignant by poverty.

Clara Morris, furnishing to a young and ambitious actress a list of "the books every actress ought to read," surprised her by making no reference to any works on technique. Instead, there was the roll of a dozen great novels, which she advised should be so much read that they should soon become thumbed.

"When they are so soiled as to be unfit for circulation get new copies," she urged, "and read them again." At the head of this list she placed "Cousin Betta." Rereading that volume of Balzac the reason for her sage counsel becomes apparent. The book contains the symbols of all types of womanhood. Josephine, corrupt and generous, who has graduated first swaddling clothes, doesn't know her sort? Madame Marnette, corrupt and mean, but wise in the wisdom of the ages in vice? Cousin Betta, a monument of the flame of undying hatred! Madame Hulot, a lamb upon the matrimonial altar of sacrifice! Her daughter,

Hortense, loving, spirited, with the possibilities of a Madame Marnette, if the supreme love came to wreck. Celestine, good, dull an unflappable substance! All of the category of womanhood may be found between the pages of "Cousin Betta," which Clara Morris thinks an actress should read oftener than any other book except her Bible.

Billie Burke is asked every day in interminable scented notes with invariable postscripts, from matinee girls, "Tell me how I can have as fine a back as yours?" An odd query, but Billie Burke, being only a girl herself, speaks and interprets girlish.

When she answers the letters, which she admits with a plaintive little pout she doesn't like to do, because she "never did like to write letters," she replies, "See that the back of your gown fits and trim it, but don't over trim it." Which is the same sort of sartorial advice given by that other girl star, Frances Starr. Miss Burke adds: "The most beautiful line in a woman's figure is that from shoulder to waist. I am always careful of that line in my gowns. It should be long, flat and unbroken."

Girls write, too, asking the recipe for a complexion so beautiful. For that exquisite mingling of red and white she says: "I seldom use cold cream, not more than twice a week. I use lots of soap, the green kind, in liquid form, and always a coarse brown towel for the face, as for the body."

First night spells agony for the actor and anguish for his friends in front. I have known but one exception to this rule. She is that fine looking, dignified matron who often accompanies Billie Burke to the theatre. She is the widow of the first Billie Burke and mother of the second. "I never feel the slightest nervousness," she says with pleasant pride. "I know what my daughter can do and I am not in the least afraid that she won't do it."

That is the reason that Mrs. Blanche Burke sits as unmoved at a first night as a rock in a turbulent sea.

Shoreham is a new populated stage colony. On the ledge overhanging the shore perches the cottage occupied by Mr. and Mrs. Channing Pollock. A black sign in gilt letters announces that this is "The parsonage," and from two girlish pews on the edge of the cliff the playwright, his wife and their friends look across the sound to the lights of Bridgeport and New Haven opposite. The isolation with nature the young playwright enjoys supremely. Intruders miss the Pollock smile. He contemplates placing on the other side of the path, opposite his "The Parsonage" legend, another, "Funerals held cheerfully."

Neighbor of Playwright Pollock is Playwright Hulbert, he of The Fighting Hope, which had one female playbroker been of infallible judgment, would have been The Drowning Despair. Being supplicated for the return of his long buried manuscript, she tossed it across her desk, shrugging her shoulders and snapping at an office assistant: "I wish beginners wouldn't bother me with their trash."

In twelve hours another agent, also a skirted one, but less abrupt, had read the play. In another twelve hours it was in the hands of David Belasco, who telephoned "Send the author to me." In forty-eight hours the contract for a production had been signed.

Neighbor of both is Marion Fairfax, playwright, and her husband, Tully Marshall, who has created and has played the villain husband in Paid in Full a couple of seasons.

Florence Davis, whose lovely face illuminates quite as much as do her verses the booklet she has published under the modest title, "A Little Book of Verse," writes under the caption "If I Were a Critic" these lines:

I might not think her "wonderful" nor deem her acting "strong";  
But I'd say she helped a little to carry the play along.  
I'd think of the earnest effort of the storm tossed waves of toil,  
Of her tears and bitter heartache, and I'd pour on a little oil.  
I would not see the hollow cheeks, nor hear the voice almost gone.  
My heart would go out to the woman whom Fate had left alone.  
I might not think her "wonderful" nor deem her acting "strong";  
But I'd say she helped a little to carry the play along.

"They say, you know, that actors cannot write plays," was said in the hearing of Thomas Wise, on whose brow the laurels of the authorship of A Gentleman from Mississippi are still green.

So they do, but an actor has written the best play of, perhaps not every generation, but every prolonged period," returned the author-star. "Shakespeare, Moliere, Pinero, William Gillette—and Gus Thomas is as good an actor as any of them."

Louis James, who arro-gates to himself the dignity of sixty-six years, though he seems a frolicsome boy of forty-five, was reminded of his light-lying three score and six by a gift from his Peer Gyt company at Austin, Tex. If the company had been playing a prohibition area, the gift would have been an ice pitcher whose handle was tied with a white ribbon. But in Texas such gifts are punishable. The company presented him a punch bowl, salver and cups, of silver, with the inscription "Our Governor—66 anniversary."

A matinee maid wandered back after the first act of His Wife's Family and admired Arnold Daly in the splendor of his red velvet dressing gown made up as spendthrift Major Desmond.

"You are a huggable old man," purred the girl of many matinees.

"Yea," returned Mr. Daly. "Even my wife likes me in this."

## CUES

De Forest F. Dawley has joined the Trishern Stock company on Long Island to play leads, opening on Oct. 28.

Walter Jean Magee has been obliged to cancel his plans for the season and is taking the cure at White Haven Sanatorium, Pennsylvania.

Henri Bernstein's latest drama, Israel, was produced at the Theatre Rejane, Paris, on Oct. 12. Rejane appeared in the only female role.

The Gypsy Baron has replaced Die Lustige Witwe at the Orpheum Concert Garden on Third Avenue. The operetta is given every evening except Sunday.

A son was born to Mr. and Mrs. Theodore Johnston, of the Vaughan Glaser Stock company, at Rochester, N. Y., on Oct. 15.

P. C. Fay has been engaged to play O'Rourke, an Irish policeman, in Mrs. Fisher's new play, Salvation Nell.

## THE LONDON STAGE.

HOT WEATHER, SEVERAL NEW PLAYS, AND THE VAUDEVILLE ACTORS-AGENTS DISPUTE.

The Hon'ble Phil a Musical Play—The Last Heir, by Phillips Through Scott—Bellamy the Magnificent—The Swayboat—Vaudeville Disturbances—Other News.

(Special Correspondence of The Mirror.)

LONDON, Oct. 10.—Since last I had the honor of addressing MIRROR readers our theatrical and our variety horizons have, alas! been overcast in sundry and diverse fashions. As for the theatrical department, that has been sorely marred—in a financial sense—by a sudden and for many days lasting heat-map of exceeding hotness, the hottest ever known by your Gawain since he made his debut on what I believe the scientists who got on this planet with both feet call this "sublimity sphere."

This entry snap, occurring at the budding of October and lasting until now (the 10th day thereof), of course tended to deplete the dramatic houses and even to cause many to vacate the variety (or vaudeville) ditto. The only shows to profit by this recrudescence of roastingness were naturally such places as the Franco-British Exhibition, so-called, methinks, because Americans so largely congregate there.

As to the variety world, that has been once more in convulsions deep and dire, but of these convulsions more anon—meaning at the end of this epistle, when I propose to relate the actual state (at the moment of mailing) of the extensive battles between the variety artists and the agents, as foreshadowed by the prophet Gawain some weeks ago.

After a week of non-new play production, we started that sort of business again last Saturday with Charles Frohman's presentation at the Hicks Theatre of The Hon'ble Phil, with that ever-droll comedian, G. F. Huntley, in the name part. With Huntley as part author were some seven others as librettists, lyricists and composers—namely, Herbert Clayton, Harold Samuel, Ralph Nairn, Harold Lawson, Bertrand Davis, and Claude Aveling.

Like many new musical plays threatened of late, the scene of The Hon'ble Phil is laid in Brittany, and also like many, too many, musical plays, it lacks coherent plot; in fact, it has no plot at all! Still, it is an amusing mixture and proved acceptable, thanks to the skilful playing of the said Huntley; by going to see the play at the Hicks Theatre, the Hon'ble Phil, at the Kingsway, the stage since her marriage to that aristocratic shining light, the Hon. Yarde Butler; Horace Mills (very droll as a valet); Miss Spain (a sweet singer from the Savoy); Citizeness Eva Kelly (Mrs. G. P. H.), and Citizeness Julia Sanderson (Mrs. Tod Sloane, I understand), who has newly arrived in this city. The joyous Julia caught on at once. The Hon'ble Phil may be oratorically philosophize for some time. But I would not like to bet on a very long run for it. Still, let us.

On Monday we were bidden to see The Last Heir at the Adelphi; on Tuesday, to see Sir Charles Wyndham make his welcome reappearance at the New Theatre in a new "social extravaganza," written by Roy Horniman and entitled Bellamy the Magnificent; on Wednesday we wandered to the Scala to welcome our terpsichorean star, Ruth St. Denis, in a series of Indian dances; and last night we wound up a week's first-nighting by going to see the new play called The Sway Boat, at the Kingsway.

To take these plays in their regular order, The Last Heir was an adaptation by Post-Playwright Stephen Phillips of the late great Sir Walter Scott's romance, "The Bride of Lammermoor," which tale the late great Gladstone described as "the greatest love story in the world." I agreed with Gladstone in most things, and if I do not quite coincide with him in this assertion it is not because I do not think highly of it, and have ever done so from my youth up. To my thinking—giving, en route, the preference to Romeo and Juliet as the greatest love story—I go on to remark that "The Bride of Lammermoor" has always been a trouble to dramatists. I mean, of course, to dramatists who wish to make a really good drama out of a novel and not a mere railed-up, scoured-out, pasted-down play, which, while using any dialogue that comes handy, totally ignores the spirit of the novelist concerned, however great he may be.

One of the most spirited dramatizations of this story in my time was The Master of Ravenswood, which Fechter produced at our Lyceum when your Gawain was in his early youthhood. One of the dearest dramatizations thereof was Ravenswood, which the late Herman Merivale (a highly gifted poet and playwright) wrote for the late Sir Henry Irving, who presented it at the Lyceum about eighteen years ago.

And now let me return to say that I regard Stephen Phillips' "Lammermoor" drama (which, though he be, he has penned in prose) is in many respects the best, and certainly the most human, of the many dramatizations which I have either seen or read. The character of the hero, Edgar of Ravenswood, instead of being the morbid, melancholy, miserable fellow as even Scott paints him (to say nothing of the many previous dramatists) is an alert, attractive, bright young man, fighting what he can against the vengeance-seeking and doom-laden career which stern Fate has mapped out for him. Indeed, this hero becomes a very fascinating fellow, and right fascinatingly as well as artistically does Martin Harvey play the part. It is, in my opinion, one of the best, if not the best, impersonations which M. H. has yet vouchsafed unto us.

Martin Harvey was admirably supported by Charles Glenney as Captain Craigenfist; Mary Roke as the chief of three very needless witches (of the weird sisters type), and Miss Hoffman as Lady Ashton, the mother of the ill-fated heroine, Lucy of Lammermoor. In the latter part, Nita de Silva (Mrs. Martin Harvey) did not score. The part is in nowise suited to her. Being a good character actress (but not a really good heroine), she ought to have played one of the character parts. N. B.—The illustrative music by Norman O'Neill was splendid.

Bellamy the Magnificent proved chiefly remarkable for giving Sir Charles Wyndham a fine acting part of the George Meredithian Richmond Roy type. But bearing a plenitude of clever fireworks in the dialogue, I cannot give it great credit as a play. It is none too pleasant as to story, and the finish, wherein the magnificent rous, so proud of his amours—illicit and otherwise—commits suicide because he has been falsely accused of cheating at cards, is conventionally theatrical.

Sir Charles acted in his best and brightest Wyndham way in the leading character, and among the best support given by a strong company was that afforded by Robert Lorraine as the magnificent one's magnificent valet, whose wife has been carrying on a liaison with Bellamy. Said I not truly that the play is none too pleasant?

The Swayboat, produced at the Kingsway by Lena Ashwell last night, was well received, and I must until next week leave it at that, so debatable and discussible is the somewhat strange plot of an undoubtedly clever play. The piece requires the most careful analysis, and this I will give it in my next.

As to the Artists vs. Agents' war, I had hoped to be able to give you some definite news as to the result thereof. But after going around town for the last few hours in quarters where the combatants on each side most do congregate, I find that, like the farmer with his claret, nothing is "forerarder." Each side still keeps breathing out fire and slaughter against the other. The general opinion, however, is that the Agents must give in and arrange to take a less percentage of commission of the artists—who are in this strong case very strong, perhaps 5,000 strong—against about fifty agents; that is, fifty of any note.

But, alas! (I reopen this to say) that at the

## A PRETTY RURAL PICTURE.



This suggestive little scene from a Louisiana plantation home, shows how Elinor Foster-Comegys, who was leading woman with the Donald Robertson company last season, spends her vacations.

Mrs. Foster-Comegys played such roles as Constance in Browning's In a Balcony; Marianne in Moliere's Miser, and Candida in Bernard Shaw's drama of that name. This season she will have her own company and play special engagements throughout the South in Ibsen and Bernard Shaw plays.

Mrs. Foster-Comegys is devoted to plantation life and is especially interested in the barnyard fowl, of which she has some fine broods. She has adopted the unique custom of christening each baby chick with a special name as soon as it is out of the shell, usually using the names of characters from well-known plays. For instance, a graceful White Leghorn, showing many generations of blue-blood back of her, is Constance; an adventurous young cockerel is Peer Gyt; a black-breasted red game, the vainest of the vain, is Beau Brummel; while the busiest scratcher among the hens is Becky Sharp, and an industrious young Dominique in homely garb is Mercy Mary Ann.

Appropos of the fancy for naming her feathered pets, Mrs. Foster-Comegys tells a story with a dramatic climax. A favorite niece of the actress is little Elinor, wee daughter of former Governor Benton McMillin, of Tennessee, who recently visited her aunt and whose daily delight it was to feed the chickens. One day an old colored Mammy brought "little Miss Elinor" a tiny bantam pullet for her very own. Great was the small Elinor's joy in her possession and great the responsibility of finding a name for her pullet "all by herself." Child-like, her choice fell upon those names rendered familiar by usage. "I shall call her Madame du Barry, auntie," Elinor announced decisively.

"Have you forgotten my du Barry?" asked auntie, as a graceful La Piche fluttered in sight. "The Lady from the Sea, L'Aiglon, Norah, Peter Pan, Candida," Elinor strove in vain for originality. Always there were others.

The embarrassment of riches pressed hard upon the little maid, but a name she would have for the pullet that was her very own.

"I have it, auntie!" she announced finally and with exultation, "I shall name my pullet the Virgin Mary!"

very moment of mailing I find indications of fresh variety storms of a far more reaching nature than the quarrel between the artists and the agents. This impending war threatens to be among the managers themselves, and all on account of a couple of very shrewd managers breaking a recently established *entente cordiale* whereby all the variety managers agreed not to build or acquire any variety theatre or music hall within two miles of any other manager. More of this anon!

GAWAIN.

## MARGARET ILLINGTON ILL.

Margaret Illington is seriously ill and has been obliged to leave her company and come to New York with her husband, Daniel Frohman. It is likely that she will be unable to resume work for several months. She is suffering from a nervous breakdown, due to the strain of playing in The Thief for so long. Last Summer she had a short rest, but not enough for her to recover from the effects of the Winter season. She will go into the country, where she can have complete quiet. Helene Wilson, a California actress, has taken her place in The Thief, with Kylie Bellow.

## MAUDE ADAMS BEGINS SEASON.

Maude Adams made her first appearance in J. M. Barrie's comedy, What Every Woman Knows, at Atlantic City, N. J., on Oct. 16. Her supporting company included Richard Bennett, Robert Peyton Carter, David Torrence, Fred Tyler, Ffolliott Paget, and Beatrice Agnew.

## GOSSIP.

The Manhattan Opera company that went to pieces in Detroit a few weeks ago, bears no relation to the organization of the same name that has been touring the South under the management of Robert H. Kane. The latter company is meeting with much success.

Edwin Mordant, playing the leading role in The Great Divide, will be seen in a new and powerful religious drama next season, with Grace Atwell as co-star. They were stars in The Prisoner of Zenda, The Christian and with their own stock companies.

Edward P. Temple, identified with the Shuberts in the production of several spectacles at the Hippodrome and who also has staged several plays for that firm, has resigned his position to go into business for himself.

The name of E. B. Tilton's new play in which Mary Mansering is shortly to appear has been changed from Memory and To-morrow to His Brother's Wife.

Via Wireless, with Edwin Arden in the principal role, will follow Wildfire at the Liberty Theatre on Nov. 2. A copyright performance of the play was given in London yesterday.

An announcement made by the Suffragettes in New York that the Hudson Theatre would be used for special matinees of the English Suffragette play, Votes for Women, is denied by Henry B. Harris. The play is purely British in locale and sentiment and could have no appeal in this country.

Marie Cahill in The Boys and Betty will be the next attraction at Wallack's opening on Nov. 2. The house, following the closing of His Wife's Family last Saturday night, will be dark for two days.

The opera house at Blaine, Ariz., was destroyed by fire on Oct. 14. A larger part of the business section of the town was burned at the same time.

Lansing Rowan, who has been ill for some months at her home in New Hampshire, has fully recovered and will appear later this season in a new play by Milton H. Fahrney entitled The Master and the Maid. The production will embrace a cast of about fifty people and will be under a new management.



**GRACE ATWELL**

Next Kip.—The Wagoners of Virginia, with Frank  
Hansen and Charlotte, played in the radio the  
finest last season, placed in crowded houses here  
at work. The company without exception gave  
some excellent performance that marked the  
last season. This week, Madame Neixova, in  
the role of A Doll's House, Hilda, Gilda, The  
Blue Bird and Madame Butterfly.



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## CURRENT AMUSEMENTS.

Week ending October 24.

ACADEMY OF MUSIC—Dunman Thompson in The Old Homestead—3d week—17 to 24 times.

ALHAMBRA—Vaudeville.

AMERICAN—Vaudeville.

ASTOR—William Hedgcock in The Man from Home—10th week—74 to 81 times.

BELASCO—George Arliss in The Devil—10th week—69 to 76 times.

BUROU—A Gentleman from Mississippi—4th week—24 to 31 times.

BLANNEY—Vaudeville.

BROADWAY—Grace Van Studdiford in The Golden Butterfly—2d week—9 to 16 times.

CASINO—Loring Gunning in Marcello—4th week—21 to 28 times.

CIRCLE—Lola Mann in The Man Who Stood Still—2d week—5 to 12 times.

COLONIAL—Vaudeville.

CRITERION—William Gillette in Samson—1st week—1 to 7 times.

DALY'S—Maxine Elliott in Myself—Bottins—3d week—17 to 24 times.

EMPIRE—John Drew in Jack Straw—8th week—40 to 47 times.

GAIETY—The Traveling Salesman—26 times, plus 7th week—25 to 32 times.

GARDEN—Edwin Stevens in The Devil—10th week—75 to 82 times.

GARRICK—Joseph Coyne and Alexandra Carlisle in The Millionaire—8th week—51 to 57 times; May Irvin in Mrs. Peckham's Carouse—4th week—21 to 27 times.

GERMAN (Irving Place)—The Dancing Hummers—4th week—39 to 45 times; Loving Relations, 1 time.

GERMAN (60th Street)—World Without Men—6 times.

GRAND OPERA HOUSE—Sam Bernard in Nearly a Hero—12th week, plus 8 times.

GRAND STREET—From Sing Sing to Liberty—37 times, plus 10 times.

HACKETT—Closed Oct. 17.

HERALD SQUARE—Three Twins—19th week—129 to 146 times.

HIPPODROME—Sporting Days and Battle in the Skies—7th week.

HUDSON—Ester Selwyn in Pierre of the Plains—2d week—9 to 16 times.

HURTIG AND SEAMON'S MUSIC HALL—Runaway Girls Burlesquers.

KALICH—Yiddish Drama.

KEITH &amp; PROCTOR'S FIFTH AVENUE—Vaudeville.

KEITH &amp; PROCTOR'S 125TH STREET—Vaudeville.

KNICKERBOCKER—The Girls of Gottenburg—9th week—49 to 55 times.

LIBERTY—Lillian Russell in Wildfire—7th week—40 to 46 times.

LONDON—New Century Girls Burlesquers.

LYCEUM—Billie Burke in Love Watches—9th week—61 to 68 times.

LYRIC—Lulu Glaser in Mile. Mischief—4th week—23 to 29 times.

MADISON SQUARE GARDEN—National Business Show.

MAJESTIC—Closed Oct. 17.

METROPOLITAN—Morning, Noon and Night—9 times, plus 9 times.

MINER'S BOWERY—Jolly Girls Burlesquers.

MINER'S EIGHTH AVENUE—Bohemian Burlesquers.

MURRAY HILL—Night Owls Burlesquers.

NEW AMSTERDAM—Commencing Oct. 20—Little Nemo.

NEW YORK—The American Idea—3d week—17 to 24 times.

OLYMPIC—Behman Show.

SAVOY—The Servant in the House—120 times, plus 1st week—1 to 8 times.

STUYVESANT—Blanche Bates in The Fighting Hope—2d week—51 to 58 times.

THIRD AVENUE—The Showmaker—55 times, plus 10 times.

VICTORIA—Vaudeville.

WALLACK'S—Closed Oct. 17.

WEST 42nd—Pall in Pull—10th week, plus 10th week—74 to 81 times.

WEST END—Alla Nadimova in repertoire.

YORKVILLE—Florence Hindley in In the Nick of Time—10 times, plus 9 times.

## SPECULATIONS.

A RUCES London letter to a prominent New York newspaper on the subject of current London plays indulged preliminarily in a little speculation as to whether the commonplace that "playgoers get what they want and are willing to pay for" has become a truism in that metropolis.

The writer notes that the London critics navigated by the rest between theatrical seasons, "are conscious of an obligation to set higher standards and to improve the quality of drama." In other words, the critics are disposed at the beginning of the season "to give the public credit for a sudden accession of intelligence and virtue." Then this London viewer of things dramatic and related influences, says:

During recent years it has been assumed that there was a popular demand for plays of superior technique in construction, for earnest drama of convincing quality and for realism in characters and incidents. This season the homilies of the critics point to creative power in dealing with life as the secret craving of audiences, which are no longer entertained by farce, melodrama and musical comedy, and are hoping for the reformatory influences of a national theatre. If so serious a view be taken of current methods of stage entertainment, is it likely that the public will get what it is supposed to want? How can there be effective exhibitions of creative power when so many of the new plays are adapted from recent fiction and one branch of art is substituted for another? The recasting of a novel into a play implies readjustments of plot, the broadening of comic byplay and various compromises and makeshifts, and the force of situations and motives is inevitably impaired. SHAKESPEARE, of course, adapted romances and stories, but no modern playwright seems to have genius for the same work.

It is a little unfair to the modern playwright to instance SHAKESPEARE'S success with stories written by other persons. Modern playwrights, as well as contemporary critics of plays and commentators on the fashions thereof would better leave SHAKESPEARE out of their calculations and their illustrations.

But there remains a question whether, really, the public at any time gets just what it wants in the way of drama. The public is a complex creature, with amazing vagaries of appetite.

As a rule, the making of novels over into plays—even the "best sellers" among novels—in poor playcraft that results in poor drama. Once in a while a novel projects real drama that may be seized for stage purposes, but commonly the energies of a playwright are wasted in the effort to transform one thing into another quite different. The occasional success of a play made from a novel, however, will no doubt inspire attempts to transmute these distinctive forms of art indefinitely.

As to the changing attitudes of critics regarding the necessities of the theatre of a given period—usually brief—they are of little value unless based upon an observation with which the state of health or state of mind of the critic himself has nothing to do.

## ABUSES AND REMEDIES.

AN actor writes a letter to THE MINNION on the subject of what he calls "Getting in Wrong."

Many actors, he says, get in wrong at the beginning of a theatrical season by engaging with irresponsible managers who misrepresent their standing and their plans. Once on the road with such a manager, an actor is at his mercy and must put up with a cut in salary or any other imposition represented at the moment as necessary.

Managers, too, have complaints to make. Sometimes they allege that actors with whom they have signed contracts desert them without excuse or notice the moment a better salary or opportunity offers, while it has been asserted in some cases that actors have deliberately signed several contracts, one after another, with different managers, and finally selected the most promising among them as the one to live up to.

These causes of complaint are gradually being eliminated from the business of the theatre. As time goes on, methods are changing so that finally it will be as difficult for the dishonest manager to do business as it will be for the dishonest actor to find an engagement.

The National Association of Theatrical Producing Managers, which has worked a number of reforms in the administration of the business of the theatre, is an organization which eventually may make the operations of the irresponsible manager impossible. Every manager eligible to membership should belong to this association.

The Actors' Society of America, among other things, seeks to eliminate the actor who is a discredit to the profession. Every actor in America worthy to join this society should become a member of it.

## PERSONAL.



EVENSON.—Isabelle Evenson and her sister, Estelle Clayton Evenson, grand-daughters of Abraham Bamford, are endeavoring to establish their claims to a large amount of real estate in New York City. A stock company has been formed to further their interest, it is said.

ROBSON.—May Robson was given a loving cup by the members of her company after the performance at Foster Opera House, Des Moines, Ia., last week.

BURKE.—Billie Burke has received a post card from Armand Callavet, one of the authors of the original of Love Watches. It was the French playwright's first attempt to write English, and read: "I am charm that you are so success with L'Amour Veille. You must be a great actress, don't you?"

POWERS.—James T. Powers is due to arrive in New York, Oct. 23, after which active rehearsals of Havana, the new musical comedy in which the Shuberts are to present the comedian, will be started.

HACKETT.—James K. Hackett was obliged to close his engagement here Saturday night on account of the recent injury to his foot, received in a stage duel. He will rest for a fortnight and then open in Philadelphia for a tour.

FAVERHAM.—William Faversham will begin his season at Daly's Theatre on Nov. 2, opening with Charles F. Nirdlinger's play, The World and His Wife, adapted from Echegaray's El Gran Galeoto.

WALSH.—Blanche Walsh will open her season in The Test at Atlantic City on Oct. 30. The play is a strong drama, by Jules Eckert Goodman, dealing with the sociological conditions of to-day, and Miss Walsh regards it as the most suitable vehicle in which she has ever appeared. The scenes are laid in New York. Miss Walsh is surrounded by an exceptionally strong company. The play will be brought to Broadway as soon as it has been given a trial on the road.

KOLKER.—Henry Kolker, who is with Margaret Anglin in Australia, is to play Petrucio in her forthcoming revival of The Taming of the Shrew. Mr. Kolker was a super in Augustin Daly's revival of the play with Ada Rehan and John Drew.

THOMPSON.—Denman Thompson celebrated his seventy-fifth birthday last Wednesday in his usual manner. He played matinee and evening performances of The Old Homestead at the Academy of Music.

BROADHURST.—George H. Broadhurst will write the next play in which Thomas A. Wise and Douglas Fairbanks will appear together.

DUNCAN.—Isadora Duncan will give three performances at the Metropolitan Opera House, beginning on Nov. 6, under the direction of R. E. Johnson. Walter Damrosch will conduct the orchestra.

CARTER.—Mrs. Leslie Carter will make her first appearance in John Luther Long's as yet unnamed new play at Washington the first week in December.

RUSSELL.—Annie Russell began her season in The Stronger Sex at Newburg, N. Y., on Oct. 12. She is to come into New York at an early date.

TALIAFERRO.—Mabel Taliaferro has recovered from her recent illness sufficiently to plan a return to Folly of the Circus on Oct. 26.

NICHOLSON.—Paul Nicholson was interviewed by Sidie Lawrence, of the Los Angeles Herald recently, while in San Francisco, and the interview, with pictures, occupied almost an entire page in the issue of Sunday, Oct. 4, the day before Mr. Nicholson opened in Los Angeles in The Girl Question. In the chat the comedian gave utterance to some very sensible views on a variety of subjects.

O'NEIL.—Nance O'Neil has signed a five years' contract with the Shuberts to appear under their direction. She will continue on tour in Agnes and then revive some of her former plays. Later in the season it is expected that she will appear in Macbeth and possibly other Shakespearean plays.

SOTHERN.—E. H. Sothern arrived in New York last Friday on the Deutschland. He will open his season in Pittsburgh in Macbeth and will come to New York in February to appear in Macbeth, Hamlet, Lord Dunsire, and other plays of his repertoire.

PERKINS.—Walter Perkins is to appear, after election, in a new play, by H. A. Du Souchet, the playwright who fitted Mr. Perkins so admirably with My Friend from India. Pending preparations for the new production, the comedian is presenting his sketch, The Man from Macy's, in vaudeville, with much success.

KALICH.—Instead of at Cincinnati, as previously planned, Madame Kalich will open her season in Cora at St. Louis, Nov. 2.

BELASCO.—Mrs. David Belasco and her daughters, Reina and Augusta, returned to New York last Friday from San Francisco, where they have been spending the Summer. This Winter the Belascos will live at the Hotel Marie Antoinette.

## THE SPECULATORS.

An Aldermanic Committee Gives a Hearing on the Question of Abolishing the Traffic.

At the hearing before the Law and Legislation Committee of the Board of Aldermen last Wednesday afternoon the ticket speculators presented their side of the case in the controversy now raging between them and the managers.

David M. Neuberger, for the speculators, at some length described the history of theatre ticket speculation, maintaining that the business was inaugurated with the coming to this country in 1861 of Jenny Lind. He insisted that the business was perfectly legitimate and a convenience to the theatregoing public instead of the nuisance its enemies claimed. To prohibit ticket speculation, he declared, by making a new ordinance, would be unconstitutional, since it would prevent a large number of persons from earning a living in a way long recognized as legitimate.

Two or three speculators who offered testimony indicated that the important hotel agencies were supplied with tickets from the theatre box-offices, and the managers apparently authorized such speculation as represented some profit to themselves but frowned upon the man on the sidewalk.

The hearing was punctuated by several little impatient tiffs between David Gerber, representing the Managers' Association, and Mr. Neuberger. Marc Klaw, of Klaw and Erlanger, denied that the managers, so far as he knew, were working with the hotel agencies. Mr. Klaw asserted that he would be glad to see a law go into effect which would abolish all speculation and make it impossible to buy a ticket save on the theatre premises.

The committee then took the matter under advisement and will report to the board on Oct. 29.

## THREE TWINS COMPANY'S TRIBUTE.

The members of the New York National League team were guests at the Herald Square Theatre last Monday night, and the attention of the "fans" in the house was divided between Benjie McCoy and Clifton Crawford on the stage, and the diamond stars in the boxes. At the end of the first act Clifton Crawford, on behalf of Joseph M. Gattes and the members of The Three Twins company, made a neat speech, aimed at Christopher Mathewson, the Giants' star pitcher, ending with the presentation to the popular "Matty" of an immense loving cup, two feet and six inches in height and appropriately inscribed.

Mr. Mathewson's little expression of thanks brought forth tumultuous applause, and at the close of the performance everybody adjourned to Keen's Chop House, where, in a room decorated with baseball trophies and pennants, Paul Henkel had arranged a big dinner for the Giants and their friends. The guests included Digby Bell, Louis Mann, Clifton Crawford, Willie Hawke, George Bohan, Eddie Weston, Will R. Anderson, Ernest R. Ball, Clinton Fiske, Campbell R. Canad, Joseph M. Gattes, W. M. Orlant, Henry Hyams, Joseph Allen, Herbert Spencer, Christy Mathewson, Fred Tenney, Claude Herzog, Harry McCormick, "Si" Seimour, Arthur Devlin, Thomas Needham, "Al" Bridwell, Leon Ames, David Brain, Lawrence Dovie, Joseph McGlinity, Luther Taylor, Blaine Durham, George Wilkes, Roy Beecher, Jack Barry, George Palga, Alderman Benjamin Dool, and James E. Sullivan, president of the Amateur Athletic Union.

Members of the E. Z. Club of the Bronx presented a loving cup to Mr. Mathewson last Tuesday night.

Mayor McClellan, on the conclusion of the baseball season, wrote to John T. Brush, president of the New York National League Baseball Club, a letter congratulating the "Giants" on their determined fight for pennant honors—which most fans concede to them in spite of the decision of the officials of the League as to the so-called "fix" game with Chicago. Mr. Brush gracefully responded to the Mayor's letter.

## GEORGE ARLISS AS THE DEVIL.

George Arliss, who became a star over night through his remarkable personal triumph in The Devil, has occupied a commanding position upon the American stage ever since his first appearance in this country in 1901 in Mrs. Patrick Campbell's company.

During the past four seasons Mr. Arliss, as a member of Mrs. Fiske's Manhattan company, has attracted wide attention by the vividly and finely drawn characters he has contributed to the American stage.

The opportunity of a young lifetime, already crowded with remarkable successes, came to Mr. Arliss when Harrison Grey Fiske chose him for the title-role of Molnar's play, The Devil, which was produced at the Belasco Theatre, New York, on Aug. 13, 1908. Mr. Arliss' fine powers of suggestion, his intuitive grasp of character and ability to illuminate it until it became a living thing rather than acting, have placed him among the few really great personalities of the contemporary stage. THE MINNION this week on its title page carries a portrait of Mr. Arliss in his present role.

## CASE AGAINST SIRE WITHDRAWN.

Mrs. H. C. De Mille was allowed on Oct. 13 by Supreme Court Justice Blachoff to discontinue the suit brought by her for a dissolution of partnership with Leander Sire and for an accounting. Sire opposed the application.

The trouble between the two was over the production of The Rejuvenation of Aunt Mary, at the Garden Theatre, last Spring. Mrs. De Mille and Ann Warner were joint authors of the piece. The former asserted that she had entered into an agreement with Sire under which he was to have the exclusive rights to it.

Under this agreement Mrs. De Mille says she spent \$6,000 in producing the play, and that in return Sire agreed to give her fifty per cent. of the profits. She contended that these conditions were not lived up to, and began the present action, which ended last week, when she was allowed to withdraw it.

## WILLIAM NORRIS SECURES VERDICT.

William Norris obtained a verdict in the Supreme Court on Oct. 13 for \$5,000 with interest and costs in his action against former State Senator W. H. Reynolds, of Brooklyn.

Mr. Norris alleged that in February, 1904, on the representations of Senator Reynolds, who was a particular friend of his, and on his guarantee that he would be personally responsible for any loss, he invested \$5,000 in the stock of the Freshpond Realty Company.

The testimony showed that the transaction was suggested to Norris by Reynolds only as a means of enabling him to make some money. In a letter Senator Reynolds said:

"It is not a business matter, but one of friendship. If you remember, I guaranteed to secure every dollar."

## VINCENT STERNROED RETURNS.

Vincent Sternroed, who has just finished an engagement at the Adelphi Theatre, London, as Chateau Renaud in a revival of The Corsican Brothers, has returned to America, where he hopes to remain indefinitely. In his recent engagement he made a decided success in the duel scene. He was selected by Finesso to play Caley Drummond with Forbes Robertson in Berlin, and appeared before the German Emperor. He was also especially chosen to understudy Sir John Hare in The Gay Lord Quex. Mr. Sternroed played in the United States for ten years before going to England.

## CAMEO KIRBY.

The cast of Cameo Kirby, in which Nat C. Goodwin is to appear, will include Edward Harrigan, James Lackaye, Manda Faily, F. J. Pugh, Wallace McCutcheon, Richard Pittman, Thomas Coleman, John Harrigan, Nell O'Brien, Janet Beecher, Helen Robertson, and Juliet Shelby.



## THE USHER



Failures of players to appear for one or another reason are not frequent in the drama, though the opera is often varied by the illness or eccentricity of leading singers.

In the play, the illness of a leading actor usually closes the theatre temporarily. Sometimes, however, if the failure to appear of a star or one upon whom the play depends happens in a minor city, the rarely-happening opportunity of the understudy comes; and this rule of substitution more than once has disclosed unsuspected talent and quickly-made reputation.

Failures to appear in the opera are so frequent that they have become a reliance with jesters and humorists who confine themselves to stock subjects.

Yet while the dignity of opera singers is admitted, and their right to do as they please is unquestioned, there is a legal aspect of this matter that required but a test to be made known.

Has the buyer of a theatre or opera ticket the legal right to demand the refund of his money when the management makes alterations in the cast without notice?

That question two of the highest Berlin courts have decided in favor of a patron of the Opera Comique in Berlin, who demanded the return of \$1.75 he had paid for a parquette seat because Mile. Labia, the Italian Countess prima donna, failed to appear, as advertised, in the role of Carmen.

The seat holder remained through two acts of the opera, and it then occurred to him that the young woman who was struggling with the title-role couldn't be Labia. Inquiry of an usher confirmed his suspicions.

But the box office laughed at his demand for a refund, pointing to a placard displayed inconspicuously in the foyer, which stated that owing to the sudden indisposition of the star she would not appear that evening. A formal appeal to the manager of the theatre next day proving equally unsuccessful, the seat holder decided to take legal action. He won in the lower courts, but the theatre appealed.

The Court of Appeals has sustained the first verdict and ordered the Opera Comique to refund the cost of the ticket and to pay the costs of both suits.

If this decision results in a reduction of failures to appear to those cases in which actual illness or incapacity may legitimately be put forward, the action of this disgruntled opera-goer will develop a benefit to the world at large.

The following letter to the editor of THE MIRROR is self-explanatory:

My Dear Mr. Editor:

This is rather late for me to be reading an editorial in THE MIRROR of Sept. 26, but there is a reason, and I now hasten to make a necessary answer. The editorial, captioned "An Old Story," states explicitly that: "Mr. Lampton, writing from Asbury Park, incloses an extract from a letter received by him. He does not give the name of the writer of the letter, but assures THE MIRROR that it is from one well known. And it is good and edifying enough for publication," adds Mr. Lampton, etc.

To all of which I should be glad enough to subscribe, seeing that THE MIRROR has made the statement, but I cannot, because I have not been at Asbury Park, as highly respectable a place as it is, for several years, and I do not recall ever having written a letter to THE MIRROR from anywhere, except the one now in course of construction.

As to the sentiments of the "well-known writer"—would he were known at all to me—I indorse them because, or in so far as, THE MIRROR does, but I fear me I am too commercial in my needs to yearn for an expression of Art which does not carry with it at least enough to pay the rent. Art for Art's sake may be the ideal of some, but Art for rent's sake seems to me to be the only available proposition in the city of New York—"Little Old New York" I believe some artists call it.

Theatre managers do not begin their education as a rule in Art schools, and by the time they—meaning any one of them—have got hold of a theatre by the usual methods of business men who climb to the top, they need the money. That is why they don't produce plays which will not produce the dollars. They are not to be censured if the public calls for tripe instead of canvasback. They are the servants of the caterers to the public, and must supply what is demanded. They are not conducting theatres as Schools for Developing and Improving the Public Taste. Uncle Sam, or Uncle Andy, or Uncle John might do that, but not our present day managers.

But the managers by no means do not love Art because they do not cultivate it. Neither do they disapprove of the very highest class plays, the plays which shall dominate the drama as Shakespeare has done and still does. No, sir; and if any such play should be offered by any writer and should prove itself to be a seat-filler, within a week you would see every manager in town tumbling over each other in the

tumultuous and aesthetic rush to be the first to get to him for another one like it.

And I don't blame them at all. I only wish to thunder I was the writer of that kind of a play.

Now, if you will be kind enough to tell me who wrote the letter you say I wrote, I shall be under numerous obligations. What! hark! Perhaps the villain is still pursuing me.

Very sincerely, W. J. LAMPTON.

THE MIRROR cannot inform Mr. Lampton who wrote the letter he says he did not write. It bore a signature assuming to be his, and beyond this no journal not endowed with "psychic intuition" can go as to communications received.

As for Mr. Lampton's actual views on the subject, to which the extract from some one else's letter in the letter some one signing Mr. Lampton's name inclosed, they of course are interesting, and thus are published.

The sudden death of Joseph O'Connor, editor of the Rochester Post-Express, removes a writer of ability whose work touched many fields of interest.

Mr. O'Connor wrote occasionally on current stage matters, and disclosed a love for the theatre tempered by a rare discretion as to its more commendable manifestations.

His newspaper experience had been large and varied, including metropolitan service, and his judgment as to literary matters was exceptionally clear and informing. He is survived by his widow, a sister of Rosier Johnson, and a daughter.

## BOOKS AND MAGAZINES.

The playwright who succeeds has confessed, explained, dilated and otherwise exploited himself from time immemorial. It has remained for the November Munssey's to unearth a dramatist willing to set forth a diverting account of how he wrote something that failed ingloriously. Irvin S. Cobb is the man, and theatre-goers with good memories will have little difficulty in picking the Cobles show to which he refers and which kept the boards at New York's Moorish playhouse for a limited number of nights season before last. If Mr. Cobb has the courage to write another play, and if it should prove as entertaining as has his account of the play he wrote that failed—well, that one certainly can't fail. The Munssey article is called "The Strange Adventures of the Man Who Wrote a Play" and it is illustrated with some capital drawings by Horace Taylor, one of which selected in naturally. The manager informed me that I was merely the inconsequential, little-faced dud that wrote the piece. In his stage section of the same number of Munssey's, Matthew White, Jr., wants to know "What's the Matter with Frohman?" explains "Why Best Sellers Fail as Plays," tells how "Jack Straw" tickles Rose Coghlan," describes in what fashion "One Week Weeds Out Three Women," and shows "Where Good Music Goes a Begging."

The Theatre Magazine for October contains pictures of scenes from current plays and nearly a hundred portraits of the players. Paul Villars gives a pen portrait of William Somerset Maugham, the English playwright, and there is an interesting interview with Eugene Walter, author of The Wolf. Paid in Full, etc. With this number the plan of giving each month columns excerpts from at least one important play is begun, and the first of these selected is naturally The Devil, about which every one is talking. Long extracts from the manuscript are given, the text being illustrated with many scenes. The experiment of giving five-act performances of Shakespeare by means of moving pictures is described, and there is an interesting interview with George Arliss, whose impersonation of the Devil in Molnar's play has been one of the sensations of the season. Wendell Phillips Dodge continues his series, "The Actor in the Street." The colored cover shows Lillian Russell in Wildfire. There are also full-page plates showing John Drew and Rose Coghlan in Jack Straw, Alexandria Carlisle and Joseph Coyne in The Mollusc, and Robert Edeson in The Call of the North, with scenes from Alceste, The Devil, All for a Girl and The Girls of Goldenberg. The other pictures include Alexandria Carlisle, Lolita Robertson, George Arliss, Stella Tracey, Ernste Novell, Eugene Walter, Florence Reed, Helen Ware, Adele Rich, William Somerset Maugham, Antoinette Walker, Helen Boyton, Edmund Reese, Anne Sutherland and Herr Von Haber. There are also scenes from various plays.

A GRAND ARMY MAN. By Harvey J. O'Higgins. New York: The Century Company.

Mr. O'Higgins has made an interesting novel out of the play by David Belasco, Pauline Phelps and Marion Short, and has succeeded in giving to it something of the same atmosphere created by David Warfield's performance. Illustrations of rather a poor quality are by Martin Justice.

DEAR BRITANNIA. By Clyde Fitch. New York: John Lane Company.

This is the play as acted by the late Richard Mansfield, containing the stage directions and illustrated with photographs of scenes in Mr. Mansfield's production. The play reads well and should have a place in libraries of dramatic literature.

THE DRAVE OF GRACCHUS. By Edwin Sauter. Printed privately.

This is a five-act tragedy, in prose and blank verse, dealing liberally with the events preceding and culminating in the death of Calus Gracchus. The style is accessible and the play contains acting possibilities.

## A. H. WOODS WINS THEATRE CASE.

The Appellate Division of the Supreme Court decided in favor of A. H. Woods last week in the case brought against him by Mrs. Mary D. Valentine, who sued on a broken lease. The New York City Railway owns the Olympic Theatre, at Third Avenue and 130th Street, and leases it to Mrs. Valentine. She sublet the house to A. H. Woods in 1904. In 1907 Mr. Woods abandoned the theatre because the roof leaked to such an extent that books had to be placed in the aisles during a rainstorm. The owner of the building refused to make repairs, and Mrs. Valentine claimed that Mr. Woods was responsible for the roof. The matter was taken to court and a decision rendered in favor of Mr. Woods. The case was appealed and now the Appellate Division has sustained the verdict of the lower court.

## LAMBS RE-ELECT OFFICERS.

At the annual election of the Lambs' Club, held on Oct. 15, Augustus Thomas was re-elected sherpard; Victor Herbert, boy; De Wolf Hopper, corresponding secretary; George V. Hobart, recording secretary; Eugene W. Prohary, librarian; and John A. Stone, treasurer. John T. Rush, Digh Bell, and William Courtleigh were elected members of the council, to serve three years; Joseph E. Grimmer was elected to the council to succeed George Marlowe, resigned, and Paul N. Turner was chosen to fill the unexpired term of George V. Hobart.

## MRS. WHEATCROFT REMAINS IN TOWN.

Mrs. Adelaide Wheatcroft has not gone on tour with Nance O'Neil's company in Ames, but will remain in New York to conduct her classes as usual. Her engagement with the company was for the New York run only.

## IN CHICAGO PLAYHOUSES.

A FEW NEW PLAYS AND SOME POPULAR OLD ONES ATTRACT ATTENTION.

Faversham in The Barber of New Orleans—Chauncey Olcott in Ragged Robin—Garden Theatre Plans—Good Vaudeville—Several Deaths—Other Plays and News Notes.

(Special to The Mirror.)

CHICAGO, Oct. 19.—Manager Herbert Duce, of the Garrick, will be a strong claimant for the center of the local stage this week with the first production of The Barber of New Orleans, by Edward Childs Carpenter, with William Faversham and company. New Orleans in 1804 should furnish especially picturesque and interesting scenes. One of them is at the Tivoli, where the old aristocracy of New Orleans used to hold its weekly dances. The fine old mansion had broad verandas overlooking Lake Ponchartrain, and handsome terraces where diners could enjoy balm Southern Spring days and idyllic evenings. The author has been assisting Mr. Faversham for several weeks in the preparations for the production, and Mrs. Carpenter, well known as Helen Alden Knipe, an illustrator, has helped to design the settings and costumes.

Chauncey Olcott has a better play this year, and all last week attracted full houses. The newspapers were as encouraging as the audience. Ragged Robin may be expected by waiting admirers elsewhere as something good. The song were all successes. Charles F. McCarthy was capital as Langan, Florence Lester as Margaret, Joie Cladin as Beth, and Lillian Claire as Shoolah.

Ned Wayburn arrived last week to put some additional numbers in the current production at the La Salle. The Girl at the Helm. Manager Fred Ebert, of the Great Northern, will have the new musical comedy, School Days, for two weeks beginning Nov. 1. Wine, Women and Song will precede this booking, and W. H. Turner will follow. Mr. Turner was here last season in David Harum. He will be seen in The Governor and the Boss this season. Ward and Vokes, reunited, will follow Nov. 22, and then Forty-five Minutes from Broadway, Busy Day, and a return engagement of Beulah Porter in Lena Rivers week of Dec. 13. The Christmas bill will be Texas, and the New Year's, Me, Him and I.

Milo Bennett filled a quick order for a stock company to play The Devil at the Columbus last week. He got word Thursday and had the company ready Friday morning. Rehearsals began Friday noon, and a good first performance was given Sunday afternoon. The bill proved strong enough to continue it this week. E. Lawrence Lee plays the title-role, Frank Farrell the artist, and Ethel Verene and John Dvorak are in the cast.

John V. Sloan, who almost played the first booking here after the Iroquois fire, and has been acting manager of William Faversham at the Garrick, has been looking after the interests of Mr. Savage and the Raymond Hitchcock engagement at the Chicago Opera House beginning this week.

Madame Nazimova's first bill at the Garrick, following Faversham, will be A Doll's House. David Warfield will follow Nazimova at the Garrick for six weeks, and then Sam Bernard in Nearly a Hero. Mary Manning is booked to follow, and Hopper is expected to be here, in spite of his injury, for his Garrick engagement.

There were 4,600 people at the Majestic Theatre Sunday week, two performances, and this record was duplicated yesterday. Chicago seems to appreciate high class vaudeville in a high class house.

The Olympic will be closed week of Oct. 25 for finishing touches of the alterations on account of its becoming the Olympic Music Hall. The changes in the kind of acts will be those made necessary by the new conversationhaus plan, permitting smoking and talking.

Manager Edwin Thannhauser's production of David Belasco's The Girl of the Golden West at the Bush last week compared favorably with the production at the Garrick. The play was well done, with George Arliss exceptionally successful as Johnson, Thomas MacLarnie as Rance, and Thais Lawton as the Girl.

A company was organized here last week for J. H. Procter, Winnipeg, to play Sherlock Holmes.

Lorin J. Howard, the actor-manager, answered a sudden summons to play leads and conduct the stock of the Massasoit, Louisville, for Max Weber. He played the Devil successfully.

Manager Thomas Noonan's first production of his first musical play for the Garden Theatre will be made on the road nearby the last week of this month, probably at South Bend. Stage room for rehearsal was hard to find last week, in spite of the fact that Mr. Noonan was welcome to the entire lake front. William Frederick Peters, the composer of The Winning Girl, placed himself at the head of his orchestra of thirty last week. Several hits are said to have developed.

There were 500 people at Powers' attending the reception for The Servant in the House company by the Chicago Chapter of the Actors' Church Alliance, arranged by the President, Dr. William White Wilson. The speakers were Mr. Wilson, Messrs. Lewis, Hampton, and Kennedy, of the company, and John W. Prince.

Caught in the Rain was a popular bill at the College last week. It was played well by Manager Charles Marvin's capable stock.

William Collier is playing The Patriot at Powers' this week.

Charlotte Krause, who made her debut as the Queen in Heibel's Gyges and His Ring in German, at Powers', was highly complimented in the reviews.

The Master Builder, The Comet, and Comtesse Coquette will be played by Madame Nazimova during her engagement at the Garrick.

Milton Silla, formerly in Donald Robertson's company, is in stock at New Orleans.

Flora Zabelle is the guest of her father, the Rev. M. M. Manganian, of this city, during the engagement of her husband, Raymond Hitchcock, at the Chicago Opera House.

Henry W. Rowell has joined the Marlowe stock.

Lena Bartoski, as Leonora in Il Trovatore, at the International; Domenico Russo's Manrico; Amalia Canzio as Azucena, and Arcangel's di Luna were highly and deservedly praised.

Manager David Seymour, of The Phantom Detective, a perennial popular Chicago production, has a cage full of lions which he carries with the play just to make things lively, especially in a certain scene. The Phantom chorus is described as a lot of happy, gingery, showy girls. The production is making a record at the Bijou this week, and Pearl Evans and Tommy Smith are a hit in Manager Seymour's special duet arrangement of "I Wish I Had a Girl," very properly a Chicago song in a Chicago attraction.

Harry Clay Blaney and Kitty Wolfe were the most popular of a long bill at the Majestic last week. Their sketch, The Boy, the Girl, and the Count, is reviewed elsewhere in THE MIRROR.

Banks Winter's talented daughter, Winona Winter, had a most gratifying experience at the Majestic last week. She immediately became one of the distinct hits, and her popularity seemed to increase as the week passed. A houseful Wednesday night insisted with continued applause that she return and add something to her regular act. Her songs, "The Songs of Other Days," "Poor Old Girl," and "Will You Always Call Me Honey," were finely done, and her imitations and ventriloquism were hits.

Among the hits at the Majestic last week were the Singing Colicoms, the Patty Frank Troupe, the Frank Farrell Taylor company, including Tom Carter, and Ray Royce in his well-known characters. The Russian Circus Troupe, Tcheronoff's, was interesting.

Helen Sallinger succeeds Jean Salisbury to night in A Stubborn Cinderella at the Princess. James Bradbury has been engaged by Manager Slinger to play Colonel Higginson in A Girl at the Helm at the La Salle, succeeding Wilton Taylor.

The 100th performance of A Broken Idol will be observed at the Whitney. Especially designed "billion" idols will be given to the women of the audience. Acting Manager Frank O. Peers announces that election returns will be read election night from the stage.

Otis Harlan has introduced a thrilling selection in the finale of Act I of A Broken Idol, which is a hit.

Charles Evans did not act farce comedy any better in the days of Evans and Hoot than he did last week in George Arliss' little gem of farce at the Olympic. The Olympians fed on it with a relish.

Mr. Zangwill's new play, The Melting Pot, will be revealed at the Grand Opera House to night, and incidentally put into the crucible of critical opinion of press and public.

Thais Lawton, it appears from report out this week, is to leave the Bush Temple stock to accept a New York offer. A large number of North Riders will be pleased to hear that Manager Thannhauser may engage Adelaide Kelm to succeed Miss Lawton.

A series of plays written by Henry Knott, rector of All Saints' Episcopal Church, will be produced by Messrs. Marton and Emery, Chicago managers who have had several successful seasons with their own production of Parsifal, written by W. L. Roberts. The first play, The Revelation, is announced for Chicago in November. Annie Russell is coming in The Stronger Sex.

The Right of Way, with Guy Standing and Theodore Roberts, will be at McVicker's on Nov. 1.

The bills this week: Garrick, William Faversham in The Barber of New Orleans; Grand Opera House, Zangwill's The Melting Pot; Strada-baker, Fritz Scheff; Illinois, A Waits Dream; Powers, Willie Collier; McVicker's, Chauncey Olcott; Great Northern, Cole and Johnson; La Salle, The Girl at the Helm; Auditorium, The Lion and the Magnet; International, Rigetto; Chicago Opera House, Raymond Hitchcock; Whitney, A Broken Idol; Racine, A Stubborn Cinderella; Colonial, George Coogan; Coliseum, Ransom's Polly; People's, Caught in the Rain; Marlowe, The Devil; Bush Temple, My Wife; Criterion, Sold into Slavery; Bijou, The Phantom Detective; Academy, The Lost Trail; Alhambra, The Boy Detective.

Ella Kendall heads the Majestic bill this week, and Homer Lind is another attraction.

Flo Irwin moves over to the Olympic from the Haymarket.

Hal Davis returns this week as headliner at the Haymarket, and The Ten Dark Knights are on the bill.

Manager Carmody has a good bill at the Star, including Three Demons, American Comedy Four, and Walter Wilson, a Chicago singer of promise.

OTIS COLAUX.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The October reception of the Brooklyn Chapter was held at Hotel Imperial in Brooklyn on the evening of Oct. 8. In the absence of the President, Mrs. Spooner, the Vice-President, Mr. F. J. C. Moran, and C. T. Collins.

was in the chair, and the following interesting programme was presented by the ladies in charge of the entertainment: Piano solo, by Ethel Broker; humorous songs and stories, by Jack Armour; colonial costume Power, and Edmond Kennedy, the ladies being represented by Mrs. Charles Egan Kennedy (Edith Matheson). The programme contained a concise and excellent statement of the work and purposes of the Alliance. The occasion was a great success, about four hundred being present.

The Chicago Chapter gave on Oct. 13 a reception to the company of The Servant of the House, at Powers' Theatre. In the course of the very interesting programme presented there were soprano solos by Miss. Palma and Helen A. Brown, and a baritone solo by Francis Wood. The instrumental solos were: Harp, by Susie S. Keeler, and piano, by Madame Anna Weiss. Special interest was added to the occasion by the opening address of the Rev. W. W. Wilson, the President; an admirable presentation of the objects and achievements of the Alliance by J. T. Prince, and greetings from the dramatic guests of the occasion, Walter Hampton, Tyrone Power, and Edmond Kennedy, the ladies being represented by Mrs. Charles Egan Kennedy (Edith Matheson). The programme contained a concise and excellent statement of the work and purposes of the Alliance. The occasion was a great success, about four hundred being present.

The New York Chapter members are busy with their preparations for the monthly reception, on Oct. 22, at St. Chrysostom's Parish Hall, and for the birthday party at the same place on the evening of Monday, Oct. 26.

## THE FIRES OF ST. JOHN CASE.

Nance O'Neil, who, with McKee Rankin, has been indicted in California, charged with infringing the copyright privileges of Hermann Sudermann of The Fires of St. John, waived examination before United States Commissioner Shields Saturday morning. New bill was set at \$1,000 in each case by Commissioner Shields, and both Miss O'Neil and Mr. Rankin were released for trial on Nov. 18 in San Francisco. Both, though objecting, agreed voluntarily to present themselves within the jurisdiction of the Federal Court of California.

## MACK'S TREASURER HELD.

Ryan G. Quinn, of Rockville Centre, L. I., until recently treasurer of the company of Andrew Mack, the comedian who is playing Sergeant Devil McCare on the road, was arraigned in Jefferson Market Police Court on Oct. 13 and held in \$2,000 bail for trial on the charge that he put to his own use \$1,400 of the company's money. Mission Peters, manager for Mr. Mack, was complainant against Quinn. He told the magistrate that Quinn had admitted the embezzlement and had explained that he gambled the money away.

## JORDAN WINS FROM KEENAN.

Walter C. Jordan, lessee of the Berkeley Lyceum, won a verdict for \$1,904 in the Supreme Court before Justice Ames last Friday over Frank Keenan. The suit was for money loaned, Jordan alleging that as collateral Keenan assigned to him exclusive rights to produce the play, At the Threshold. Jordan says he subsequently discovered that Keenan had only a five years' lease of the play. Keenan denied that he had represented himself as the owner of the play.

## JULIA MARLOWE RETURNS.

Julia Marlowe was a passenger on the Philadelphia, arriving in New York last Saturday after a few months abroad. She came filled with the idea of a low-priced theatre for high-class plays, and expressed a desire to play matinees to ten-cent audiences.



# THE NEW YORK DRAMATIC MIRROR



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The Organ of the American Theatrical Profession

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Largest Dramatic Circulation in the World.

**CURRENT AMUSEMENTS.**  
Week ending October 24.

**ACADEMY OF MUSIC**—Denman Thompson in The Old Homestead—3d week—17 to 24 times.  
**ALHAMBRA**—Vaudeville.  
**AMERICAN**—Vaudeville.  
**ASTOR**—William Hodge in The Man from Home—10th week—74 to 81 times.  
**BEAUCON**—George Arliss in The Devil—10th week—40 to 70 times.  
**BOJOU**—A Gentleman from Mississippi—4th week—24 to 31 times.  
**BLANEY'S**—Vaudeville.  
**BROADWAY**—Grace Van Studdiford in The Golden Butterfly—2d week—9 to 16 times.  
**CASINO**—Louise Gunning in Marcelle—4th week—21 to 28 times.  
**CIRCLE**—Louis Mann in The Man Who Stood Still—2d week—9 to 13 times.  
**COLONIAL**—Vaudeville.  
**CRITERION**—William Gillette in Samson—1st week—1 to 7 times.  
**DALY'S**—Maxine Elliott in Myself—Bettina—3d week—17 to 24 times.  
**EMPIRE**—John Drew in Jack Straw—6th week—40 to 47 times.  
**GAIRTY**—The Travelling Salesman—20 times, plus 7th week—48 to 56 times.  
**GARDEN**—Edwin Stevens in The Devil—10th week—74 to 80 times.  
**GARRICK**—Joseph Byrne and Alexandra Carlisle in The Millionaire—6th week—21 to 27 times; May Irwin in Mrs. Peckham's Carouse—4th week—21 to 27 times.  
**GERMAN** (Irving Place)—The Dancing Hussars—4th week—19 to 24 times; Loving Relations, 1 time.  
**GERMAN** (60th Street)—World Without Men—8 times.  
**GRAND OPERA HOUSE**—Sam Bernard in Nearly a Hero—130 times, plus 8 times.  
**GRAND STREET**—From Sing Sing to Liberty—37 times, plus 10 times.  
**HACKETT**—Closed Oct. 17.  
**HERALD SQUARE**—Three Twins—19th week—120 to 146 times.  
**HIPPODROME**—Sporting Days and Battle in the Skies—7th week.  
**HUDSON**—Edgar Selwyn in Pierre of the Plains—2d week—9 to 16 times.  
**HURDIS AND SEAMON'S MUSIC HALL**—Runaway Girls Burlesquers.  
**KALICH**—Fiddish Drama.  
**KEITH & PROCTOR'S FIFTH AVENUE**—Vaudeville.  
**KEITH & PROCTOR'S 125TH STREET**—Vaudeville.  
**KNICKERBOCKER**—The Girls of Gottenburg—8th week—49 to 55 times.  
**LIBERTY**—Lillian Russell in Wildfire—7th week—49 to 56 times.  
**LONDON**—New Century Girls Burlesquers.  
**LYCEUM**—Billie Burke in Love Watches—9th week—61 to 68 times.  
**LYRIC**—Lulu Glaser in Mlle. Mischief—4th week—23 to 29 times.  
**MADISON SQUARE GARDEN**—National Business Show.  
**MAJESTIC**—Closed Oct. 17.  
**METROPOLIS**—Morning, Noon and Night—9 times, plus 9 times.  
**MINER'S BOWERY**—Jolly Girls Burlesquers.  
**MINER'S EIGHTH AVENUE**—Bohemian Burlesquers.  
**MURRAY HILL**—Night Owls Burlesquers.  
**NEW AMSTERDAM**—Commencing Oct. 20—Little Nemo.  
**NEW YORK**—The American Idea—3d week—17 to 24 times.  
**OLYMPIC**—German Show.  
**SAVOY**—The Servant in the House—120 times, plus 1st week—1 to 8 times.  
**STUYVESANT**—Blanche Bates in The Fighting Hop—6th week—21 to 28 times.  
**THIRD AVENUE**—The Shoemaker—55 times, plus 10 times.  
**VICTORIA**—Vaudeville.  
**WALLACK'S**—Closed Oct. 17.  
**WEBER'S**—Paid in Full—108 times, plus 10th week—24 to 31 times.  
**WEST END**—Alla Nazimova in repertoire.  
**YORKVILLE**—Florence Hindley in In the Nick of Time—10 times, plus 9 times.

## SPECULATIONS.

A *London* letter to a prominent New York newspaper on the subject of current London plays indulged preliminarily in a little speculation as to whether the commonplace that "playgoers get what they want and are willing to pay for" has become a truism in that metropolis.

The writer notes that the London critics invigorated by the rest between theatrical seasons, "are conscious of an obligation to set higher standards and to improve the quality of drama." In other words, the critics are disposed at the beginning of the season "to give the public credit for a sudden accession of intelligence and virtue." Then this London viewer of things dramatic and related influences, says:

During recent years it has been assumed that there was a popular demand for plays of superior technique in construction, for earnest drama of convincing quality and for realism in characters and incidents. This season the homilies of the critics point to creative power in dealing with life as the secret craving of audiences, which are no longer entertained by farce, melodrama and musical comedy, and are hoping for the reformatory influences of a national theatre. If so serious a view be taken of current methods of stage entertainment, is it likely that the public will get what it is supposed to want? How can there be effective exhibitions of creative power when so many of the new plays are adapted from recent fiction and one branch of art is substituted for another? The recasting of a novel into a play implies readjustments of plot, the broadening of comic byplay and various compromises and makeshifts, and the force of situations and motives is inevitably impaired. SHAKESPEARE, of course, adapted romances and stories, but no modern playwright seems to have genius for the same work.

It is a little unfair to the modern playwright to instance SHAKESPEARE's success with stories written by other persons. Modern playwrights, as well as contemporary critics of plays and commentators on the fashions thereof would better leave SHAKESPEARE out of their calculations and their illustrations.

But there remains a question whether, really, the public at any time gets just what it wants in the way of drama. The public is a complex creature, with amazing vagaries of appetite.

As a rule, the making of novels over into plays—even the "best sellers" among novels—is poor playcraft that results in poor drama. Once in a while a novel projects real drama that may be seized for stage purposes, but commonly the energies of a playwright are wasted in the effort to transform one thing into another quite different. The occasional success of a play made from a novel, however, will no doubt inspire attempts to transmute these distinctive forms of art indefinitely.

As to the changing attitudes of critics regarding the necessities of the theatre of a given period—usually brief—they are of little value unless based upon an observation with which the state of health or state of mind of the critic himself has nothing to do.

## ABUSES AND REMEDIES.

An actor writes a letter to *THE MIRROR* on the subject of what he calls "Getting in Wrong."

Many actors, he says, get in wrong at the beginning of a theatrical season by engaging with irresponsible managers who misrepresent their standing and their plans. Once on the road with such a manager, an actor is at his mercy and must put up with a cut in salary or any other imposition represented at the moment as necessary.

Managers, too, have complaints to make. Sometimes they allege that actors with whom they have signed contracts desert them without excuse or notice the moment a better salary or opportunity offers, while it has been asserted in some cases that actors have deliberately signed several contracts, one after another, with different managers, and finally selected the most promising among them as the one to live up to.

These causes of complaint are gradually being eliminated from the business of the theatre. As time goes on, methods are changing so that finally it will be as difficult for the dishonest manager to do business as it will be for the dishonest actor to find an engagement.

The National Association of Theatrical Producing Managers, which has worked a number of reforms in the administration of the business of the theatre, is an organization which eventually may make the operations of the irresponsible manager impossible. Every manager eligible to membership should belong to this association.

The Actors' Society of America, among other things, seeks to eliminate the actor who is a discredit to the profession. Every actor in America worthy to join this society should become a member of it.

## PERSONAL.



**EVENSON.**—Isabelle Evenson and her sister, Estelle Clayton Evenson, grand-daughters of Abraham Bamford, are endeavoring to establish their claims to a large amount of real estate in New York City. A stock company has been formed to further their interest, it is said.

**ROBSON.**—May Robson was given a loving cup by the members of her company after the performance at Foster Opera House, Des Moines, Ia., last week.

**BURKE.**—Billie Burke has received a post card from Armand Callavet, one of the authors of the original of *Love Watches*. It was the French playwright's first attempt to write English, and read: "I am charm that you are so success with *L'Amour Veille*. You must be a great actress, don't you?"

**POWERS.**—James T. Powers is due to arrive in New York, Oct. 23, after which active rehearsals of Havana, the new musical comedy in which the Shuberts are to present the comedian, will be started.

**HACKETT.**—James K. Hackett was obliged to close his engagement here Saturday night on account of the recent injury to his foot, received in a stage duel. He will rest for a fortnight and then open in Philadelphia for a tour.

**FAVERSHAM.**—William Faversham will begin his season at Daly's Theatre on Nov. 2, opening with Charles F. Nirdlinger's play, *The World and His Wife*, adapted from Echegaray's *El Gran Galeoto*.

**WALSH.**—Blanche Walsh will open her season in *The Test at Atlantic City* on Oct. 30. The play is a strong drama, by Jules Eckert Goodman, dealing with the sociological conditions of to-day, and Miss Walsh regards it as the most suitable vehicle in which she has ever appeared. The scenes are laid in New York. Miss Walsh is surrounded by an exceptionally strong company. The play will be brought to Broadway as soon as it has been given a trial on the road.

**KOLKER.**—Henry Kolker, who is with Margaret Anglin in Australia, is to play *Petrucio* in her forthcoming revival of *The Taming of the Shrew*. Mr. Kolker was a super in Augustin Daly's revival of the play with Ada Rehan and John Drew.

**THOMPSON.**—Denman Thompson celebrated his seventy-fifth birthday last Wednesday in his usual manner. He played matinee and evening performances of *The Old Homestead* at the Academy of Music.

**BROADHURST.**—George H. Broadhurst will write the next play in which Thomas A. Wise and Douglas Fairbanks will appear together.

**DUNCAN.**—Isadora Duncan will give three performances at the Metropolitan Opera House, beginning on Nov. 6, under the direction of R. E. Johnson. Walter Damrosch will conduct the orchestra.

**CARTER.**—Mrs. Leslie Carter will make her first appearance in John Luther Long's as yet unnamed new play at Washington the first week in December.

**RUSSELL.**—Annie Russell began her season in *The Stronger Sex* at Newburg, N. Y., on Oct. 12. She is to come into New York at an early date.

**TALIAFERRO.**—Mabel Taliaferro has recovered from her recent illness sufficiently to plan a return to Polly of the Circus on Oct. 26.

**NICHOLSON.**—Paul Nicholson was interviewed by Sidle Lawrence, of the Los Angeles *Herald* recently, while in San Francisco, and the interview, with pictures, occupied almost an entire page in the issue of Sunday, Oct. 4, the day before Mr. Nicholson opened in Los Angeles in *The Girl Question*. In the chat the comedian gave utterance to some very sensible views on a variety of subjects.

**O'NEIL.**—Nance O'Neill has signed a five years' contract with the Shuberts to appear under their direction. She will continue on tour in Agnes and then revive some of her former plays. Later in the season it is expected that she will appear in *Macbeth* and possibly other Shakespearean plays.

**SOTHERN.**—E. H. Sothern arrived in New York last Friday on the *Deutschland*. He will open his season in Pittsburgh in *Macbeth* and will come to New York in February to appear in *Macbeth*, *Hamlet*, *Lord Dunsire*, and other plays of his repertoire.

**PERKINS.**—Walter Perkins is to appear, after election, in a new play, by H. A. Du Souchet, the playwright who fitted Mr. Perkins so admirably with *My Friend from India*. Pending preparations for the new production, the comedian is presenting his sketch, *The Man from Macy's*, in vaudeville, with much success.

**KALICH.**—Instead of at Cincinnati, as previously planned, Madame Kalich will open her season in Cora at St. Louis, Nov. 2.

**BELASCO.**—Mrs. David Belasco and her daughters, Reina and Augusta, returned to New York last Friday from San Francisco, where they have been spending the summer. This winter the Belascos will live at the Hotel Marie Antoinette.

## THE SPECULATORS.

An Aldermanic Committee Gives a Hearing on the Question of Abolishing the Traffic.

At the hearing before the Laws and Legislation Committee of the Board of Aldermen last Wednesday afternoon, the ticket speculators presented their side of the case in the controversy now raging between them and the managers.

David M. Neuberger, for the speculators, at some length described the history of theatre ticket speculation, maintaining that the business was inaugurated with the coming to this country in 1851 of Jenny Lind. He insisted that the business was perfectly legitimate and a convenience to the theatregoing public instead of the nuisance its enemies claimed. To prohibit ticket speculation, he declared, by making a new ordinance, would be unconstitutional, since it would prevent a large number of persons from earning a living in a way long recognized as legitimate.

Two or three speculators who offered testimony indicated that the important hotel agencies were supplied with tickets from the theatre box-offices, and the managers apparently authorized such speculation as represented some profit to themselves but frowned upon the man on the sidewalk.

The hearing was punctuated by several little impatient tiffs between David Gerber, representing the Managers' Association, and Mr. Neuberger. Marc Klaw, of Klaw and Erlanger, denied that the managers, so far as he knew, were working with the hotel agencies. Mr. Klaw asserted that he would be glad to see a law go into effect which would abolish all speculation and make it impossible to buy a ticket save on the theatre premises.

The committee then took the matter under advisement and will report to the board on Oct. 20.

## THREE TWINS COMPANY'S TRIBUTE.

The members of the New York National League team were guests at the Herald Square Theatre last Monday night, and the attention of the "fans" in the house was divided between Bessie McCoy and Clifton Crawford on the stage, and the diamond stars in the boxes. At the end of the first act Clifton Crawford, on behalf of Joseph M. Gaites and the members of The Three Twins company, made a neat speech, aimed at Christopher Mathewson, the Giants' star pitcher, ending with the presentation to the captain "Matty" of an immense loving cup, two feet and six inches in height and appropriately inscribed.

Mr. Mathewson's little expression of thanks brought forth tumultuous applause, and at the close of the performance everybody adjourned to Keen's Chop House, where, in a room decorated with baseball trophies and pennants, Paul Henkel had arranged a big dinner for the Giants and their friends. The guests included Digby Bell, Louis Mann, Clifton Crawford, Wells Hawkin, George Behan, Eddie Weston, Will E. Anderson, Ernest R. Ball, Clinton Fiske, Campbell B. Casad, Joseph M. Gaites, W. M. Oviatt, Henry Hyams, Joseph Allen, Herbert Spencer, Christy Mathewson, Fred Tenney, Claude Herzog, Harry McCormick, "Si" Seymour, Arthur Devlin, Thomas Needham, "Al" Bridwell, Leon Ames, David Brain, Lawrence Doyle, Joseph McGlinity, Luther Taylor, Blaine Durham, George Witte, Roy Beecher, Jack Barry, George Fallon, Alderman Reginald Donli, and James E. Sullivan, president of the Amateur Athletic Union.

Members of the E. Z. Club of the Bronx presented a loving cup to Mr. Mathewson last Tuesday night.

Mayor McClellan, on the conclusion of the baseball season, wrote to John T. Brush, president of the New York National League Baseball Club, a letter congratulating the "Giants" on their determined fight for pennant honors—which most "fans" concede to them in spite of the decision of the officials of the League as to the so-called "fix" game with Chicago. Mr. Brush gracefully responded to the Mayor's letter.

## GEORGE ARLISS AS THE DEVIL.

George Arliss, who became a star over night through his remarkable personal triumph in *The Devil*, has occupied a commanding position upon the American stage ever since his first appearance in this country in 1901 in Mrs. Patrick Campbell's company.

During the past four seasons Mr. Arliss, as a member of Mrs. Fiske's Manhattan company, has attracted wide attention by the vividly and finely drawn characters he has contributed to the American stage.

The opportunity of a young lifetime, already crowded with remarkable successes, came to Mr. Arliss when Harrison Grey Fiske chose him for the title-role of Molnar's play, *The Devil*, which was produced at the Belasco Theatre, New York, on Aug. 18, 1908. Mr. Arliss' fine powers of suggestion, his intuitive grasp of character and ability to illuminate it until it became a living thing rather than acting, have placed him among the few really great personalities of the contemporary stage. *The Devil* this week on its title page carries a portrait of Mr. Arliss in his present role.

## CASE AGAINST SIRE WITHDRAWN.

Mrs. H. C. De Mille was allowed on Oct. 13 by Supreme Court Justice Blischoff to discontinue the suit brought by her for a dissolution of partnership with Leander Sire and for an accounting. Sire opposed the application.

The trouble between the two was over the production of *The Rejuvenation of Aunt Mary*, at the Garden Theatre, last Spring. Mrs. De Mille and Ann Warner were joint authors of the piece. The former asserted that she had entered into an agreement with Sire under which he was to have the exclusive rights to it.

Under this agreement Mrs. De Mille says she spent \$6,000 in producing the play, and that in return Sire agreed to give her fifty per cent. of the profits. She contended that these conditions were not lived up to, and began the present action, which ended last week, when she was allowed to withdraw it.

## WILLIAM NORRIS SECURES VERDICT.

William Norris obtained a verdict in the Supreme Court on Oct. 13 for \$5,000 with interest and costs in his action against former State Senator W. H. Reynolds, of Brooklyn.

Mr. Norris alleged that in February, 1904, on the representations of Senator Reynolds, who was a particular friend of his, and on his guarantee that he would be personally responsible for any loss, he invested \$5,000 in the stock of the Freshpond Realty Company.

The testimony showed that the transaction was suggested to Norris by Reynolds only as a means of enabling him to make some money. In a letter Senator Reynolds said: "It is not a business matter, but one of friendship. If you remember, I guaranteed to secure every dollar."

## VINCENT STERNROED RETURNS.

Vincent Sternroed, who has just finished an engagement at the Adelphi Theatre, London, as Chateau Renaud in a revival of *The Corsican Brothers*, has returned to America, where he hopes to remain indefinitely. In his recent engagement he made a decided success in the duel scene. He was selected by Pinero to play Calix Drumme with Forbes Robertson in Berlin, and appeared before the German Emperor. He was also especially chosen to understudy Sir John Hare in *The Gay Lord Quex*. Mr. Sternroed played in the United States for ten years before going to England.

## CAMEO KIRBY.

The cast of *Cameo Kirby*, in which Nat C. Goodwin is to appear, will include Edward Harrigan, James Lockyer, Maudie Fealy, Elliott Paget, Wallace McCutcheon, Richard Pittman, Thomas Coleman, John Harrigan, Nell O'Brien, Janet Beecher, Helen Robertson, and Juliet Shielby.



## THE USHER



Failures of players to appear for one or another reason are not frequent in the drama, though the opera is often varied by the illness or eccentricity of leading singers.

In the play, the illness of a leading actor usually closes the theatre temporarily. Sometimes, however, if the failure to appear of a star or one upon whom the play depends happens in a minor city, the rarely-happening opportunity of the understudy comes; and this rule of substitution more than once has disclosed unsuspected talent and quickly-made reputation.

Failures to appear in the opera are so frequent that they have become a reliance with jesters and humorists who confine themselves to stock subjects.

Yet while the dignity of opera singers is admitted, and their right to do as they please is unquestioned, there is a legal aspect of this matter that required but a test to be made known.

Has the buyer of a theatre or opera ticket the legal right to demand the refund of his money when the management makes alterations in the cast without notice?

That question two of the highest Berlin courts have decided in favor of a patron of the Opera Comique in Berlin, who demanded the return of \$1.75 he had paid for a parquette seat because Mile. Labia, the Italian Countess prima donna, failed to appear, as advertised, in the role of Carmen.

The seat holder remained through two acts of the opera, and it then occurred to him that the young woman who was struggling with the title-role couldn't be Labia. Inquiry of an usher confirmed his suspicions.

But the box office laughed at his demand for a refund, pointing to a placard displayed inconspicuously in the foyer, which stated that owing to the sudden indisposition of the star she would not appear that evening. A formal appeal to the manager of the theatre next day proving equally unsuccessful, the seat holder decided to take legal action. He won in the lower courts, but the theatre appealed.

The Court of Appeals has sustained the first verdict and ordered the Opera Comique to refund the cost of the ticket and to pay the costs of both suits.

If this decision results in a reduction of failures to appear to those cases in which actual illness or incapacity may legitimately be put forward, the action of this disgruntled opera-goer will develop a benefit to the world at large.

The following letter to the editor of THE MIRROR is self-explanatory:

My Dear Mr. Editor:

This is rather late for me to be reading an editorial in THE MIRROR of Sept. 26, but there is a reason, and I now hasten to make a necessary answer. The editorial, captioned "An Old Story," states explicitly that: "Mr. Lampton, writing from Asbury Park, incloses an extract from a letter received by him. He does not give the name of the writer of the letter, but assures THE MIRROR that it is from one well known. And it is good and edifying enough for publication," adds Mr. Lampton, etc.

To all of which I should be glad enough to subscribe, seeing that THE MIRROR has made the statement, but I cannot, because I have not been at Asbury Park, as highly respectable a place as it is, for several years, and I do not recall ever having written a letter to THE MIRROR from anywhere, except the one now in course of construction.

As to the sentiments of the "well-known writer"—would he were known at all to me—I indorse them because, or in so far as, THE MIRROR does, but I fear me I am too commercial in my needs to yearn for an expression of Art which does not carry with it at least enough to pay the rent. Art for Art's sake may be the ideal of some, but Art for rent's sake seems to me to be the only available proposition in the city of New York—"Little Old New York." I believe some artists call it.

Theatre managers do not begin their education as a rule in Art schools, and by the time they—meaning any one of them—have got hold of a theatre by the usual methods of business men who climb to the top, they need the money. That is why they do not produce plays which will not produce the ducaats. They are not to be censured if the public calls for tripe instead of canvasback. They are the servants of, the caterers to, the public, and must supply what is demanded. They are not conducting theatres as Schools for Developing and Improving the Public Taste. Uncle Sam, or Uncle Andy, or Uncle John might do that, but not our present day managers.

But the managers by no means do not love Art because they do not cultivate it. Neither do they disapprove of the very highest class plays, the plays which shall dominate the drama as Shakespeare has done and still does. No, sir; and if any such play should be offered by any writer and should prove itself to be a seat-filler, within a week you would see every manager in town tumbling over each other in the

tumultuous and aesthetic rush to be the first to get to him for another one like it.

And I don't blame them at all. I only wish to thunder I was the writer of that kind of a play.

Now, if you will be kind enough to tell me who wrote the letter you say I wrote, I shall be under numerous obligations. Hark! Perhaps the villain is still pursuing me.

Very sincerely, W. J. LAMPTON.

THE MIRROR cannot inform Mr. Lampton who wrote the letter he says he did not write. It bore a signature assuming to be his, and beyond this no journal not endowed with "psychic intuition" can go as to communications received.

As for Mr. Lampton's actual views on the subject, to which the extract from some one else's letter in the letter some one signing Mr. Lampton's name inclosed, they of course are interesting, and thus are published.

The sudden death of Joseph O'Connor, editor of the Rochester Post-Herald, removes a writer of ability whose work touched many fields of interest.

Mr. O'Connor wrote occasionally on current stage matters, and disclosed a love for the theatre tempered by a rare discretion as to its more commendable manifestations.

His newspaper experience had been large and varied, including metropolitan service, and his judgment as to literary matters was exceptionally clear and informing. He is survived by his widow, a sister of Rosier Johnson, and a daughter.

## BOOKS AND MAGAZINES.

The playwright who succeeds has confessed, existend, dilated and otherwise exploited himself from time immemorial. It has remained for the November *Munsey's* to unearth a dramatist willing to set forth a diverting account of how he wrote something that failed ingloriously. Irvin S. Cobb is the man, and theatre-goers with good memories will have little difficulty in picking the Casino show to which he refers and which kept the boards at New York's Moorish playhouse for a limited number of nights season before last. If Mr. Cobb has the courage to write another play, and if it should prove as entertaining as has his account of the play he wrote that failed—well, that one certainly can't fail. The *Munsey* article is called "The Strange Adventures of the Man Who Wrote a Play" and it is illustrated with some capital drawings by Horace Tabor, one of them showing how the stage manager informed me that I was merely the inconsequential, fiddle-faced dud that wrote the piece." In his stage section of the same number of *Munsey's*, Matthew White, Jr., wants to know "What's the Matter with Frohman?" explains "Why Best Sellers Fail as Plays," tells how "Jack Straw" Tickles Rose Cochran," describes in what fashion "One Week Weighs Out Three Women," and shows "Where Good Music Goes a Begging."

The *Theatre Magazine* for October contains pictures of scenes from current plays and nearly a hundred portraits of the players. Paul Villars gives a pen portrait of William Somerset Maugham, the English playwright, and there is an interesting interview with Eugene Walter, author of *The Wolf*. Paid in Full, etc. With this number the plan of giving each month copious extracts from at least one important play is begun, and the first piece selected is naturally *The Devil*, about which every one is talking. Long extracts from the manuscript are given, the text being illustrated with many scenes. The experiment of giving five-act performances of Shakespeare by means of moving pictures is described, and there is an interesting interview with George Arliss, whose impersonation of the Devil in Molnar's play has been one of the sensations of the early season. Wendell Phillips Dodge continues his series, "The Actor in the Street." The colored cover shows Lillian Russell in *Wildfire*. There are also full-page plates showing John Drew and Rose Cochran in *Jack Straw*, Alexandria Carlisle and Joseph Coyne in *The Mollusc*, and Robert Edeson in *The Call of the North*, with scenes from *Alexia*, *The Devil*, *All for a Girl* and *The Girl of Gottenberg*. The other pictures include Alexandria Carlisle, Lolita Robertson, George Arliss, Stella Tracey, Ernste Novelli, Eugene Walter, Florence Reed, Helen Ware, Adele Rich, William Somerset Maugham, Antoinette Walker, Helen Boyton, Edmund Reece, Anne Sutherland and Herr Von Haber. There are also scenes from various plays.

A GRAND ARMY MAN. By Harvey J. O'Higgins. New York: The Century Company.

Mr. O'Higgins has made an interesting novel out of the play by David Belasco. Pauline Phelps and Marion Short, and has succeeded in giving to it something of the same atmosphere created by David Warfield's performance. Illustrations of rather a poor quality are by Martin Justice.

DEAR DETACHEE. By Clyde Fitch. New York: John Lane Company.

This is the play as acted by the late Richard Mansfield, containing the stage directions and illustrated with photographs of scenes in Mr. Mansfield's production. The play reads well and should have a place in libraries of dramatic literature.

THE DEATH OF GRACIOSA. By Edwin Sauter. Printed privately.

This is a five-act tragedy, in prose and blank verse, dealing liberally with the events preceding and culminating in the death of Catus Graciosa. The style is accessible and the play contains acting possibilities.

## A. H. WOODS WINS THEATRE CASE.

The Appellate Division of the Supreme Court decided in favor of A. H. Woods last week in the case brought against him by Mrs. Mary D. Valentine, who sued on a broken lease. The New York City Railway owns the Olympic Theatre, at Third Avenue and 120th Street, and leases it to Mrs. Valentine. She moved the house to A. H. Woods in 1904. In 1907 Mr. Woods abandoned the theatre because the roof leaked to such an extent that buckets had to be placed in the aisles during a rainstorm. The owner of the building refused to make repairs, and Mrs. Valentine claimed that Mr. Woods was responsible for the roof. The matter was taken to court and a decision rendered in favor of Mr. Woods. The case was appealed and now the Appellate Division has sustained the verdict of the lower court.

## LAMBS RE-ELECT OFFICERS.

At the annual election of the Lambs Club, held on Oct. 15, Augustus Thomas was re-elected shepherd; Victor Herbert, boy; De Wolf Hopper, corresponding secretary; George V. Hober, recording secretary; Eugene W. Presbury, librarian, and John A. Stone, treasurer. John T. Rusk, Digh Bell, and William Courtleigh were elected members of the council, to serve three years; Joseph B. Grismer was elected to the council to succeed George Marion resigned, and Paul N. Turner was chosen to fill the unexpired term of George V. Hober.

## MRS. WHEATCROFT REMAINS IN TOWN.

Mrs. Adelaide Wheatcroft has not gone on tour with Nance O'Neil's company in Agnes, but will remain in New York to conduct her classes as usual. Her engagement with the company was for the New York run only.

## IN CHICAGO PLAYHOUSES.

A FEW NEW PLAYS AND SOME POPULAR OLD ONES ATTRACT ATTENTION.

Faversham in *The Barber of New Orleans*—Chauncey Olcott in *Ragged Robin*—Garden Theatre Plans—Good Vaudeville—Several Deaths—Other Plays and News Notes.

(Special to The Mirror.)

Chicago, Oct. 19.—Manager Herbert Duce, of the Garrick, will be a strong claimant for the center of the local stage this week with the first production of *The Barber of New Orleans*, by Edward Childs Carpenter, with William Faversham and company. New Orleans in 1804 should furnish especially picturesque and interesting scenes. One of them is at the Tivoli, where the old aristocracy of New Orleans used to hold its weekly dances. The fine old mansion had broad verandas overlooking Lake Ponchartrain, and handsome terraces where diners could enjoy balmy Southern Spring days and idyllic evenings. The author has been assisting Mr. Faversham for several weeks in the preparations for the production, and Mrs. Carpenter, well known as Helen Alden Knipe, an illustrator, has helped to design the settings and costumes.

Chauncey Olcott has a better play this year, and all last week attracted full houses. The newspapers were as encouraging as the audiences. *Ragged Robin* may be expected by waiting admirers elsewhere as something good. The new songs were all successes. Charles F. McCarthy was capital as Lanigan, Florence Lester as Margaret, Josie Cladin as Beth, and Lillian Claire as Shoshanna.

Ned Wayburn arrived last week to put some additional numbers in the current production at the La Salle, *The Girl at the Heim*.

Manager Fred Ebert, of the Great Northern, will have the new musical comedy, *School Days*, for two weeks beginning Nov. 1. Wine, Women and Song will precede this booking, and W. H. Turner will follow. Mr. Turner was here last season in David Harum. He will be seen in *The Governor* and the *Box* this season. Ward and Vokes, reunited, will follow on Oct. 22, and then Forty-five Minutes from Broadway, *Busy Body*, and a return engagement of Beulah Boynton in Lena Rivers week of Dec. 13. The Christmas bill will be Texas, and the New Year's, Me, Him and I.

Milo Bennett filled a quick order for a stock company to play *The Devil* at the Columbus last week. He got word Thursday and had the company ready Friday morning. Rehearsals began Friday noon, and a good first performance was given Sunday afternoon. The bill proved strong enough to continue it this week. E. Lawrence Lee plays the title-role, Frank Farrell the artist, and Ethel Verene and John Dvorak are in the cast.

John V. Sloan, who almost played the first booking here after the Iroquois fire, and has been acting manager of William Faversham at the Garrick, has been looking after the interests of Mr. Savage and the Raymond Hitchcock engagement at the Chicago Opera House beginning this week.

Madame Nazimova's first bill at the Garrick, following Faversham, will be *A Doll's House*. David Warfield will follow Nazimova at the Garrick for six weeks, and then Sam Bernard in *Nearly a Hero*. Mary Manning is booked to follow, and Hopper is expected to be here, in spite of his injury, for his Garrick engagement.

There were 4,600 people at the Majestic Theatre Sunday, two performances, and this record was duplicated yesterday. Chicago seems to appreciate high class vaudeville in a high class house.

The Olympic will be closed week of Oct. 25 for finishing touches of the alterations on account of its becoming the Olympic Music Hall. The changes in the kind of acts will be those made necessary by the new conversationhaus plan, permitting smoking and talking.

Manager Edwin Thannhauser's production of David Belasco's *The Girl of the Golden West* at the Bush last week compared favorably with the production at the Garrick. The play was well done, with George Allison exceptionally successful as Johnson, Thomas MacLernie as Rance, and Thais Lawton as the Girl.

A company was organized here last week for J. H. Procter, Winnipeg, to play *Sherlock Holmes*.

Lorin J. Howard, the actor-manager, answered a sudden summons to play leads and conduct the stock at the Masonic Temple, Louisville, for Max Weber. He played the Devil successfully.

Manager Thomas Noonan's first production of his first musical play for the Garden Theatre will be made on the road nearby the last week of this month, probably at South Bend. Stage room for rehearsal was hard to find last week in spite of the fact that Mr. Noonan was welcome to the entire lake front. William Frederick Peters, the composer of *The Winning Miss*, placed himself at the head of his orchestra of thirty last week. Several hits are said to have developed.

There were 500 people at Powers' attending the reception for The Servant in the House company by the Chicago Chapter of the Actors' Church Alliance, arranged by the President, Dr. William White Wilson. The speakers were Mr. Wilson, Messrs. Lewis, Hampton, and Kennedy, of the company, and John W. Prince.

Caught in the Rain was a popular bill at the College last week. It was played well by Manager Charles Marvin's capable stock.

William Collier is playing *The Patriot* at Powers' this week.

Charlotte Krause, who made her debut as the Queen in Heibel's *Gyges and His Ring* in German, at Powers', was highly complimented in the reviews.

The Master Builder, The Comet, and Comtesse Coquette will be played by Madame Nazimova during her engagement at the Garrick.

Milton Silla, formerly in Donald Robertson's company, is in stock at New Orleans.

Flora Zabelle is the guest of her father, the Rev. M. M. Mangasarian, of this city, during the engagement of her husband, Raymond Hitchcock, at the Chicago Opera House.

Henry W. Rowell has joined the Marlowe stock.

Lena Bartoski, as Leonora in *Il Trovatore*, at the International; Domenico Russo's Maricco; Amalia Canio as Azucena, and Arcangel's di Luna were highly and deservedly praised.

Manager David Seymour, of *The Phantom Detective*, a perennial popular Chicago production, has a case full of flows which he carries with the play just to make things lively, especially in a certain scene. The Phantom chorus is described as a lot of happy, gingery, showy girls. The production is making a record at the Bijou this week, and Pearl Evans and Tommy Smith are a hit in Manager Seymour's special duet arrangement of "I Wish I Had a Girl," very properly a Chicago song in a Chicago attraction.

Harry Clay Blaney and Kitty Wolfe were the most popular of a long bill at the Majestic last week. Their sketch, *The Boy, the Girl, and the Count*, is reviewed elsewhere in THE MIRROR.

Banks Winter's talented daughter, Winona Winter, had a most gratifying experience at the Majestic last week. She immediately became one of the distinct hits, and her popularity seemed to increase as the week passed. A houseful Wednesday night insisted with continued applause that she return and add something to her regular act. Her songs, "The Songs of Other Days," "Poor Old Girl," and "Will You Always Call Me Honey," were finely done, and her imitations and ventriloquism were hits.

Among the hits at the Majestic last week were the Singing Collets, the Party Frank Troupe, the Frank Farrell Taylor company, including Tom Carter, and Ray Rowe in his well-known characters. The Russian Circus Troupe, Tcher-noff's, was interesting.

Hein Salinger succeeds Jean Salisbury to-night in *A Stubborn Cinderella* at the Princess. James Bradbury has been engaged by Manager Slinger to play Colonel Higginson in *A Girl at the Heim* at the La Salle, succeeding Wilton Taylor.

The 100th performance of *A Broken Idol* will be observed at the Whitney. Especially designed "billboard" idols will be given to the women of the audience. Acting Manager Frank O. Peers announces that election returns will be read election night from the stage.

Otis Harlan has introduced a shattering selection in the finale of Act I. of *A Broken Idol*, which is a hit.

Charles Evans did not act farce comradely any better in the days of Evans and Hooty than he did last week in George Arliss' little gem of farce at the Olympic. The Olympians fed on it with a relish.

Mr. Zangwill's new play, *The Melting Pot*, will be revealed at the Grand Opera House to-night, and incidentally put into the crucible of critical opinion of press and public.

Thais Lawton, it appears from report out this week, is to leave the Bush Temple stock to accept a New York offer. A large number of North Stars will be pleased to hear that Manager Thannhauser may engage Adela, to Keim to succeed Miss Lawton.

A series of plays written by Henry Knott, rector of All Saints' Episcopal Church, will be produced by Messrs. Marton and Emery, Chicago managers who have had several successful seasons with their own production of *Paradise*, written by W. L. Roberts. The first play, *The Revelation*, is announced for Chicago in November.

Annie Russell is coming in *The Stronger Sex*. *The Right of Way*, with Guy Standing and Theodore Roberts, will be at McVicker's on Nov. 1.

The bills this week: Garrick, William Faversham in *The Barber of New Orleans*; Grand Opera House, Zangwill's *The Melting Pot*; Studebaker, Fritz Scheff; Illinois, A. Walts Dream; Powers, Willie Collier; McVicker's, Chauncey Olcott; Great Northern, Coffe and Johnson; La Salle, *The Girl at the Heim*; Auditorium, The Lion and the Mouse; International, Rigoletto; Chicago Opera House, Raymond Hitchcock; Whitney, *A Broken Idol*; Princess, *A Stubborn Cinderella*; Colonial, George Cohen; College, Ransom's Polly; People's, Caught in the Rain; Marlowe, The Devil; Bush Temple, My Wife; Criterion, Sold Into Slavery; Bijou, The Phantom Detective; Academy, The Last Trail; Alhambra, The Boy Detective.

Kara Kendall heads the Majestic bill this week, and Homer Lind is another attraction.

Flo Irwin moves over to the Olympic from the Haymarket.

Hal Davis returns this week as headliner at the Haymarket, and The Ten Dark Knights are on the bill.

Manager Carmody has a good bill at the Star, including Three Demons, American Comedy Four, and Walter Wilson, a Chicago singer of promise.

## ACTOR'S CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The October reception of the Brooklyn Chapter was held at Hotel Imperial in Brooklyn on the evening of Oct. 19. In the absence of the President, Mrs. Spooner, the Vice-President, Mr. Patrick, was in the chair, and the following interesting programme was presented by the ladies in charge of the entertainment:

Piano solo, by Ethel Broder; humorous songs and stories, by Jack Armour; colonial costume dance, Francis M. Mearns; puppets of Mrs. Minnie Doran Croft, who accompanied on the piano; recitation by Mrs. Seary; soprano solo by Louise Shipper (recent prize winner at Berlin with the Brooklyn Artion Society); Miss Scheikley accompanying on the piano; vocal solo by Harry Bunce; piano solos by Mr. Wolf. Incidental to the programme, greetings from the New York Chapter were brought by Mrs. Maggie Beecher, special guest of the evening; Rev. F. J. C. Moran, and C. T. Catlin. Refreshments and a social hour followed the literary and musical selections. Much regret was expressed at the recent resignation of Henry Somborn, chairman of the Entertainment Committee, owing to his other engagements. General regret was expressed at the illness of Mrs. Spooner, whose absence from the festivity was especially referred to by the speakers of the evening.

The Chicago Chapter gave on Oct. 15 a reception to the company of the Servant of the House, at Powers' Theatre. In the course of the very interesting programme presented there were soprano solos by Miss. Palmer and Helen A. Brown, and a baritone solo by Francis Flood. The instrumental solos were: Harp, by Sude S. Keeler, and piano, by Madame Anna Weiss. Special interest was added to the occasion by the opening address of the Rev. W. W. Wilson, the President; an admirable presentation of the objects and achievements of the Alliance by J. T. Prince, and greetings from the dramatic guests of the occasion, Walter Hampton, George Power, and Edmond Kennedy, the ladies being represented by Mrs. Charles Rann Kennedy (Edith Mattheson). The programme contained a concise and excellent statement of the work and purposes of the Alliance. The occasion was a great success, about four hundred being present.

The New York Chapter members are busy with their preparations for the monthly reception, on Oct. 22, at St. Chrysostom's Parish Hall, and for the birthday party of the same place on the evening of Monday, Oct. 26.

## THE FIRES OF ST. JOHN CASE.

Nance O'Neil, who, with McKee Rankin, has been indicted in California, charged with infringing the copyright privileges of Hermann Sudermann of *The Fires of St. John*, waived examination before United States Commissioner Shields Saturday morning. New bail was set at \$1,000 in each case by Commissioner Shields; and both Miss O'Neil and Mr. Rankin were released for trial on Nov. 16 in San Francisco. Both, though objecting, agreed voluntarily to present themselves within the jurisdiction of the Federal Court of California.

## MACK'S TREASURER HELD.

Ryan G. Quinn, of Rockville Centre, L. I., until recently treasurer of the company of Andrew Mack, the comedian which is playing *Servant of the House* on the road, was arrested in Jefferson Police Court on Oct. 15 and held in \$2,000 bail for trial on the charge that he put to his own use \$1,400 of the company's money. Mason Peters, manager for Mr. Mack, was complainant against Quinn. He told the magistrate that Quinn had admitted the embezzlement and had explained that he gambled the money away.

## JORDAN WINS FROM KEENAN.

Walter C. Jordan, trustee of the Berkeley Lyceum, won a verdict for \$1,504 in the Supreme Court before Justice Ames last Friday over Frank Keenan. The suit was for money loaned, Jordan alleging that as collateral Keenan assigned to him exclusive rights to produce the play, *At the Threshold*. Jordan says he subsequently discovered that Keenan had only a few years' lease of the play. Keenan denied that he had represented himself as the owner of the play.

## JULIA MARLOWE RETURNS.

Julia Marlowe was a passenger on the Philadelphia, arriving in New York last Saturday after a few months' absence. She came filled with the idea of a low-priced theatre for high-class plays, and expressed a desire to play matinees to ten-cent audiences.



## THE ACTORS' SOCIETY.

FREDERICK WATSON'S GOOD WORK FOR THE ORGANIZATION.

Several New Members Elected at Directors' Last Meeting—Arthur Row Turns Author—Many Important Engagements Made Through the Society—Personal News of Players.



The above is an excellent likeness of Frederick Watson, one of the directors of the Actors' Society, who, while not one of our oldest members, has been actively identified with the interests of the society for nearly ten years. He is now serving his second term as director and during the past few years has been in charge of some of the most important standing committees, including the Bulletin, Sanitation and Finance. He was chairman of the committee which had in charge the rebuilding and alteration of our present quarters, which position he filled until obliged by professional duties to relinquish it before the completion of the work. Mr. Watson is at present identified with Mr. Belasco's forces and is now playing a very successful engagement with the Warrens of Virginia.

Thomas V. Emory, who played Clem in the Thru of Us last season, is now under the management of Cohen and Harris, playing Jed Woodie in Fifty Miles from Boston.

In the Fall number of the Post Love magazine is an article on Richard Mansfield by Arthur Row, of the Robert Hilliard company.

Alexander Gadan left last Tuesday for Cleveland, where he is to play the lead with Mildred Holland.

Fred G. Hearn is playing with the David Heston company now touring in the West. Lily Lorrain has gone to Chicago to join the Stewart Opera company. She will open with the company next Monday.

Louise Kent is in her third season with the Baker Stock company in Portland, Ore.

Miserra Florence is playing with the Lena Rivers company this season, and is having considerable success.

J. L. Clark is traveling with Henry Miller's Great Divide company the present season. Florence Robinson is playing in the Western company of Field in Fall.

Mia Mattan Bates, for two years under the management of Liebler and Company, has been engaged by McKee Rankin for the part of Mrs. Belgradin, now being played by Mrs. Wheatcroft, with Hance O'Neil.

Dorothy Sedler is under the management of Shubert Brothers this season, and is playing in the Eastern company of Girls. Albert Biedel leaves tonight to join the Roberts Warren Stock company in Richmond, Va., where he is to play juvenile and light comedy parts.

Albert Boccardi, who was with John Drew last season, is now playing with the Western Men from Home company.

Mollie Revel has been engaged by Liebler and Company for The Meeting Pot, which opened its season last week.

W. C. Mason has been engaged for the J. H. Blackwood Stock company at the Auditorium, Los Angeles.

Charlotte Townsend has her own company in vaudeville again this season.

R. N. English is still playing with the Curtis Theatre Stock company in Denver.

Edward LeDuc is playing Adrian Tompkins, the low comedy part in The Road to Yesterday, with Minnie Dupree, under the management of the Shuberts. He reports excellent business.

Lella Cantina is playing with the Suster Brown company the present season.

Harry K. Hamilton is traveling with the Aubrey Stock company again this season.

Frederic Wallow, formerly with Wilton Lockaye, is this season playing with Walker Whitehead.

J. Frank Ely is in vaudeville this season with Monroe and Mack.

Gleaner Lyons, Jack Ragan, Dorothy Lewis, Paula Mae Lester, Bertha Julian, Harry Jackson, and Jack Chagun were elected members of the society at the last meeting of the Board of Directors, held Oct. 5.

The following managers engaged people through the society during the last two weeks: Walter Sanford, Julia Garrison, Edwards Davis, Billie Burke, Truie James, Harrison Gray Fiske, Henry W. Savage, Edwin Brandt, Arthur Rankin, Barrows and Lancaster, R. C. White, Howard Hall Amusement Company, Martin and Emery, G. H. Brannon, Frank Tanshill, and Currie Gray.

Members who wish may now store their trunks at the society.

Members or their friends will confer a favor if they will send the addresses of the following members to the Society: James Burroughs, Thelma Bergen, Helen Beaumont, H. D. Byers, W. J. Butler, Emma Butler, Alfa Perry Byers, Jeanette Albert, John Abbott, C. Louise Allen, Walter H. Bedell, George Conway, Arthur J. Coleman, William Currier, Amelia Baird, Ethel Harrington, Mabel Biele, Eleanor Browning, Louise Carter, St. George Dagblum, Henry Davis, Laura Davis, Marie De Trane, Harry Dickson, Charles Dickson, Lawrence Dunbar, Iva Donetta, Charles H. Drew, Emma Dunn, Maude Dudley, Laura Eastlake, Ida N. Ellis, Katherine Evans, W. H. Evans, Charlotte Eveleth, Paul Everton, Carrie Kaiser, J. J. Farrell, Ethel Brook Ferguson, Raymond Finley, Alfred C. Fisher, Marion Frederic, Frank Gilmore, Joseph Girard, Ben E. Graham, Belle Gaffney, Richard Griffin, Alma Hathaway, M. L. Hecker, Howard C. Hickman, Helen Holland, Robert Hymen, Wallace Jackson, Eleanor Jennings, Florence L. Johnstone, Dorothy Kent, Joseph K. Kettler, Lillian Lancaster, Perla Landers, George E. Lask, Henry C. Lewis, Frank A. Lyon, Harriett Lee, Will J. Maddera, Albert Maher, James B. Martin, Eliza Mason, June Mathia, Aileen May, Hershel Mayall, Don Merriell, Lawrence Merton, Mrs. Felix Morris, Phyllis Morton, James A. Mulroy, W. H. Murphy, Joseph Murphy, Robert McClung, James Kyrle MacCardy, Morris McHugh, A. F. McLoughlin, George McVean, James P. Neill, Charles L. New-

ton, William A. Norton, Leon B. Parker, J. J. Pierson, Jess Ralph, Ward Renssler, Genevieve Reynolds, Katherine Robinson, Albert Sackett, Harry S. Sargent, W. J. Scott, Forrest Seabury, Jessie Shirley, Lucille Spinney, Charles Staley, Charles A. Steadman, Rachel Sterling, Elizabeth Stuart, Jay C. Taylor, Gus F. Thomas, Edythe Totten, Clara Turner, Nettie Van Sickle, Edward N. Wallock, Henry Walthall, Henry Warwick, Israel Wasburne, Rose Watson, Loretta Wells, Mrs. Thomas Whiffen, Harriett Willard, Lee Willard, Wilmet M. Williams, George W. Wilson, Bert C. Woods, Virginia Zollman.

The third "Stunt" of the season of the Actors' Society was held Sunday evening and proved even more enjoyable than the two preceding. The programme was as follows: Overture, "The Kismet Waltz," Lucien Kenney; songs, "A Girl Like Lou" and "Believe Me," Harry Huguenot; recitation, "Gunga Din," J. H. Green; songs, Fred Waelton; songs and recitations, Lucien Kenney; recitations, "The Flight of Man" and "Scenes of Farm Life," J. Palmer Collins; recitation, "Charles Case's Stories," M. Robyns; songs, George O'Donnell; recitation, "The Fan," Rose Le Moyne; stories, Lionel Adams; songs, "Cavalier" and "Prince of Charming," Pauline Potter; duet, "Why, of Course," Cora Johnson and Lucien Kenney; recitation, "The Absent-Minded Beggar," Lucien Kenney. Miss Johnson accompanied and Mr. Seybolt was master of ceremonies.

### BRONSON HOWARD MEMORIAL.

Meeting in Honor of the Playright—Tributes from Many Speakers.

At the Lyceum Theatre, Sunday evening, at the invitation of the American Dramatists' Club, about 600 people, many of them prominent in dramatic and literary circles, gathered to do homage to the memory of the late Bronson Howard, the club's founder and late President. The memorial was a sincere and solemn tribute to the esteem and affection in which Mr. Howard was held.

The exercises were opened with an orchestral prelude and the singing of "Lead, Kindly Light," by a choir of boys, followed by an introductory address by Joseph I. C. Clarke, chairman of the meeting. Mr. Clarke spoke briefly of the plans precedent to the memorial and read a letter from President Roosevelt in which the President declared his regret at being unable to be present at the meeting and paid a tribute to the clean and healthy character of Mr. Howard's plays, in addition to their real artistic merit. Mr. Clarke followed this with the reading of a poem by Henry Arthur Jones, which is well worth quoting here. The verses follow:

Old friend, when many friends had gathered round  
Two years ago, to toast your country's stage,  
I saw your face, then features changed. While age  
Had touched and etched your forehead, you and I,  
With sweetest, kindest wisdom's wreath, I found  
Warmer your welcome; more serene, more sage,  
My old time comrade. And from Wordsworth's page  
I drew a greeting with a faithful sound:  
"So we are stepping westward, you and I."  
Lightly I said, nor thought your swiftening feet  
So soon would reach the sunset land. Pass by  
Laden with love and admiration, greet  
Your fellow men. May "stepping westward" be  
To you "a kind of heavenly destiny."

There were addresses by Augustus Thomas, Hamilton Wright Mabie, Brandt Matthews, and P. F. Mackey. David Blodman sang Schubert's "Dying Christian to His Soul" and Gonod's "There is a Green Hill Far Away," with much feeling.

The little ripples of laughter aroused by portions of Mr. Thomas' address were not out of place at such a gathering, since the amusement was caused by the recital of two or three humorous little anecdotes that the late playwright loved to relate and which served to show the love of clean, American fun which was one of his kindest characteristics. One of Mr. Howard's best beloved stories tells of his meeting on a railroad train in the West, with a bluff Westerner who was accompanied by a charming little girl to whom his display of affection was so marked that it led Mr. Howard to remark, kindly, that he appeared extremely fond of his little daughter. The Westerner replied that well he might be, she was always with him and had traveled with him all over the United States, "all over the United States, sir—that is, excepting east of Chicago." This Mr. Howard used to tell with much relish.

Although it was feared that owing to a slight indisposition Mr. Mabie would be unable to be present, he appeared in time to fill his position on the programme. Mr. Mabie spoke sincerely of Mr. Howard's kindly nature and the happy characteristics which reminded him of a quotation: "Be good yourself and make others happy." "So many of us," added Mr. Mabie, "are content to be happy ourselves and try to make others good."

Mr. Matthews touched more directly on Mr. Howard's skill as a dramatist and recalled the time when he and the late playwright were collaborating on Peter Stuyvesant. Mr. Howard was an ideal co-worker, said Mr. Matthews, patient, enthusiastic and considerate. In fact, Mr. Matthews recalled that Augustus Thomas suggested that Peter Stuyvesant may not have been as successful as the plays Mr. Howard produced alone, because the collaborators "were too polite to each other."

Mr. Mackey spoke of Mr. Howard from the viewpoint of the actor, and recalled many reminiscences of the first productions of The Banker's Daughter and One of Our Girls. Charles Barnard, a close personal friend of Bronson Howard, then spoke a few words asking the audience to join in the singing of the dramatist's favorite hymn, "Onward, Christian Soldiers." The exercises closed with the playing of Chopin's "Marche Funebre" by the orchestra.

Among those present to honor Mr. Howard's memory were David Belasco, Mr. and Mrs. Charles Klein, George Arliss, Sydney Rosenfeld, Harry J. Mawson, Franklin Fyler, William C. De Mille, Charles J. Dancy, Mr. and Mrs. Manuel Klein, Milton Nobles, and Charles Henry McInteer.

### BIG BUSINESS IN ST. LOUIS.

A report comes from St. Louis that the most remarkable theatrical business of the season so far recorded has been at the Garrick Theatre, that city, under the direction of the Shuberts and the personal management of Dan S. Fishell. The house is said to have outdone all expectations as to business, having had since the opening of the season an attendance which has taxed the capacity of the theatre. Especially is this true of The Wolf and Girls, the latter running three weeks to absolute sell-out for each performance. The campaign and publicity waged by Mr. Fishell and Whitaker Ray, of Girls company, not only created a sensation in St. Louis but brought results of a financial nature that were remarkable in every way.

### HOUSES OPEN IN MEMPHIS.

In spite of the threats to indict managers and spectators, the theatres in Memphis were open on Sunday, the managers wishing to test the law. Arrests of the managers were quietly made, but the police refused to take in any of the patrons. Judge Moss charged the Grand Jury to indict the police for disobeying orders. The moving picture houses were open and all posted forfeits.

### VICTOR HERBERT'S CONCERT.

The first of a series of concerts by Victor Herbert and his orchestra was given at the Broadway Theatre Sunday night before a large audience that applauded every number on the programme, which was made up of a number of Mr. Herbert's own compositions. McDowell's "To a Wild Rose" was enthusiastically received, and several selections from Algeria were pleasing numbers. There was an excellent violin solo, "Romance," rendered by J. M. Spargur.

### DE WOLF HOPPER MUST REST.



Owing to injuries received in a fall on Oct. 5, De Wolf Hopper has been compelled to abandon his tour in What Happened Then. He closed at Philadelphia on Oct. 13, and will rest for several weeks at least before commencing his season again.

### THE GERMAN ORIGINAL.

The World Without Men, from Which Clyde Fitch Took Girls, at the New German Theatre.

At the German Theatre (Fifty-ninth Street) The World Without Men, a farce in three acts, by Alexander Engel and Julius Horst, was produced Oct. 15 with this cast:

Gusti Brandl	Blanca Froehlich
Christine Hoelmayer	Hanne Proft
Paula Fehring	Trude Voigt
Ludmilla Purzel	Tom Froehlich
Dr. Ferdinand Speiser	Clemens Bauer
Dr. Max Waldek	Harry Liedtke
Gamperl	Ernst Wurmer
Schmidt	Carl Steindler
Mr. Gebhardt	Carl Loewenfeld
Adelle	Juliette Barthelmy
Mimi	Ellas Gergely
Svoboda	Jacques Horwitz

On the programme of Girls, which recently finished a successful season at Daly's, appeared the following statement: "The author acknowledges an indebtedness to a play by Alexander Engel and Julius Horst. This play was produced at the New German Theatre last Thursday night under the title The World Without Men (Die Welt ohne Maenner). Mr. Fitch followed the German original closely in the main, but he improved upon it by adding details, which made the whole a more finished product. In the German version Violet, the part played by Ruth Maycliffe at Daly's, is a comparatively unimportant character. It is Kate, not she, who has the affair with Loot, the lawyer's clerk. The romance between Pamela and Edgar is developed along substantially at same lines in both versions. That delicious bit of business attending Violet's drawing of the Morris chair as her resting place for the night and her difficulty in stowing herself comfortably therein is Mr. Fitch's. In the German version Paula Fehring, who made her debut as an actress in the role of Gusti Brandl, Miss Froehlich, while not possessed of much voice, sang two songs with much expression, and danced beautifully. One of the songs, "Vera Violetta," by Edmund Eysler, is a very pretty waltz tune. Miss Froehlich proved herself an actress of much ability. She made the character considerable of a virago. Her conquest by Dr. Max Waldek, satisfactorily played by Harry Liedtke, might, without any exaggeration, be called The Taming of the Shrew. Hanne Proft was sweet and appealing as Christine Hoelmayer, Violet Lansdowne in the English adaptation. Ernst Wurmer could not have handled the part of Gamperl, corresponding to Loot in the English, better than he did. Tom Froehlich was an amusing Ludmilla Purzel, named Lucille Parcell in Girls. The World Without Men is a farce and it was so acted by the company at the German Theatre. Girls is written and acted in a lower key. Mr. Fitch describes it as a comedy.

### SAID TO THE MIRROR.

EUGENE WALTER: "There has been some discussion in the newspapers regarding the similarity of Edgar Selwyn's play, Pierre of the Plains, and The Wolf, of which I humbly acknowledge authorship. After seeing the three acts of Mr. Selwyn's work I can truthfully aver that I don't think there is any comparison."

### PROFESSIONAL DOINGS.

The Sweetest Girl of All, a new drama in four acts by Guy Hickman, was given its first presentation at the Fuller Opera House, Madison, Wis., on Oct. 2. The piece was produced by the Hickman-Bessey company.

The Shuberts, it is understood, will direct the new Comedy Theatre, to be erected on Forty-first Street, and Walter N. Lawrence will be business manager. The house is to have a capacity of only \$10.

Barnet Nathan Elmore, local representative of the Globe Printing and Ticket Company, that supplies tickets to most of the theatres in town, retired from his position last week, after twenty-five years of service.

W. D. Norton, manager of McPadden's Flats, has just recovered from a serious operation performed at St. Luke's Hospital, Denver, Colo., by Dr. Vanmeter, surgeon for the Actors' Fund.

Jerome K. Jerome's latest play, Fanny and the Servant Problem, was produced at the Aldwych Theatre, London, on Oct. 14 under the management of Marc Klaw, with Fanny Ward in the leading role.

Nelly Roland, a German actress who has never been seen in America before, is to have one of the leading parts in Paul Bouget's Divorce, with Marion Terry, opening at Montreal on Nov. 2. Vincent Serrano, Eben Plympton and John Clemenning are to be in the company.

Thomas Findlay, the original McTavish in The Wolf, has left that company and is now in New York.

L'Oreille Fendue, a play in four acts, by Lucien Népote, was produced at the Theatre Antoine, Paris, on Oct. 16.

Lady Epping's Lawsuit, a new satirical comedy by Hubert Henry Davies, was produced at the Criterion Theatre, London, on Oct. 12. Mary Moore appeared in the principal role.

His Soul's Mate, a comedy drama in four acts by Arthur Griffen, had its first performance at the Taylor Opera House, Danbury, Conn., by the Charles K. Champlin Stock company on Oct. 10. The cast was as follows: John Farwell, Charles K. Champlin; Hartwell Danfield, Charles J. Haines; Colonel George Harriman, Arthur Griffen; James Thornton, John J. Kennedy; Daniel Mason, Clyde Armstrong; Chang, Norman Wendell; Mrs. Kate Sweeney, Geraldine Russell;

### NEW YORK THEATRES.

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Delivers nightly 60 laughs in 125 minutes, breaking the durability record of the world by half an hour, and the backs of people who never laughed before.

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Mon., Tues. Ev'gs. & Wed. Mat. A DOLL'S HOUSE. Fri. Ev'g. & Sat. Mat. THE MASTER BUILDER. Saturday Evg. COMTESS COQUETTE.

Week of Oct. 26—THE GAY WHITE WAY—with Jefferson De Angelis, Camille D'Arville, Emma Carus.

**BELASCO THEATRE** Sole Direction of DAVID BELASCO  
West 42d Street. Evs., 8:20. Mat., Sat., 2:15

HARRISON GREY FISKE presents

**GEORGE ARLISS** **THE DEVIL**

By FERENC MOLNAR, adapted by ALEX. KONTA and W. B. LARNED.

**THE BELASCO STUYVESANT**

West 44th St., bet. 6th Ave. and Broadway. Evings, 8:15. Mat., Thurs. and Sat. 2:15. David Belasco Presents

**BLANCHE BATES**

IN  
**THE FIGHTING HOPE**

Samantha Jane Tobkins, Nellie Burroughs; Sadie Harrison, Evelyn Watson; Editha Harriman, Virginia Pearson.

David Montgomery, of Montgomery and S. one, has turned inventor and is said to have applied for patent rights on a make-up cap, a dressing-room device intended to aid actors in their facial preparation for the stage.

The Loew Amusement Company, Brooklyn, was incorporated at Albany on Oct. 14 with a capital of \$25,000 and these directors: Harry Harris, Clifford G. Ludvig, and James A. Light, all of New York city.

During either the first or second week in November Liebler and Company will produce at the Majestic Theatre Paul Armstrong's play, Blue Grass. The piece will be staged by George Marion, who will also enact the principal part. The members of the company have been engaged and rehearsals begin immediately. Irene Moore has been entrusted with the leading feminine role, and other members of the company will include James Seely, Robert McWade, Jr., Nora Lamson, Lillian Lawrence, Susan Willis, Wayne Arcy, and John D. Garrick.

Gus Rogers, of the Rogers Brothers, has been ill at his home in New York city for the past week, and Joseph Kaine has been playing his part. Mr. Rogers will be able to rejoin his company in a few days.

John A. Himmelein, of Burgess and Himmelein, has returned from an extended trip through Arizona and New Mexico. Mr. Himmelein reports conditions in that part of the country which seem to indicate a prosperous theatrical season.

The Southerner, a new play by Herbert Hall Winslow, dramatized from Judge Kettrell's story, "Ned, Negro and Gentleman," was produced at New Rochelle, N. Y., on Oct. 15. The company has gone to Galveston, Tex., to begin a regular tour of the play.







# THE MOVING PICTURE FIELD

## REVIEWS OF NEW FILMS.

An Unusually Large Percentage of Good Productions the Past Week.

The Barbarian, Inquirer (Biograph).—The Biograph company displayed excellent judgment in announcing this subject as a feature. It is all of that. It is a fine example of what can be done in adapting a stage drama for moving picture purposes, when there is intelligent recognition of the limitations of motion photography. Portions of the stage story which could only be interpreted adequately by scene work are eliminated or rearranged so that the picture reads to the spectator like a printed book. The version ends with the return of Parthenia with Inquirer to Macedonia. The scenes are all ones of dramatic action, well selected. The costumes are excellent, and the acting strong, but not overdone. Photographically, the film is distinctly good.

An Auto Hauling (Vitascope).—There is a thrilling automobile race in this picture, with accidents, reverses, and fast running to all appearances the real thing. The inventor of a new type of racing machine is kidnapped by rivals, who in this way seek to prevent him from winning the race, after first trying to tamper with the mechanism. But his daughter takes his place and drives the machine to victory, winning the cup to the joy of her father, who in the meantime has been released. The film is one that will bear seeing more than once, and should prove a very popular production.

The Bridge of Sighs (Edison).—The story of this picture is illustrative of Hood's beautiful poem, and the manner in which the Edison players have interpreted the film version has resulted in one of the most effective moving picture productions we have seen in a long time. Lines of the poem are thrown on the screen between various scenes, adding to the effectiveness, but if they had been omitted the picture story would still have been complete and powerful, so well is it in the hands of the actors. The scenery, also, is worthy of the highest praise. If it shall ever become a custom in moving picture houses to revise past successes, we trust this picture will not be overlooked.

A Spanish Romance (Vitascope).—We are of the opinion that the Vitascope players made the mistake in this subject of interpreting it too much as low comedy instead of a pretty, romantic story, which it really is. An English tourist in Spain meets a Spanish girl who had been educated in England and who rebels against a marriage which her father has arranged. The Englishman elopes with the girl, and they are married by a priest on the ship that carries them away, but we are unable to sympathize with the lovers in this instance. The picture is all the way through like a half-witted humbug, but trying valiantly to be funny. The scenic effects are commendable.

Two's Company and Three's a Crowd (Vitascope).—This is a clean comedy, telling a rich and novel story, and it is admirably performed. A business man tells his wife that he must work in the office until midnight, but in reality he has arranged to take his stenographer out to dinner. The wife, thinking to leave her husband company, goes to the office and traces him to the restaurant. Instead of making a scene she shyly joins the pair at dinner, and then accompanies them back to the office, where she sits calmly while they try to make a pretense of working till midnight. Later at home she gives him a good beating.

For the Sake of the Motherland (Pathé).—This interesting dramatic story illustrates the intense loyalty which the people of France display toward their military institutions. The father of an army officer who has stolen money to pay his gambling debts, assumes responsibility for the crime and goes to prison rather than see the army officer in the person of his son. The young man, though thoroughly repentant, accepts his situation and becomes a soldier. He shows brilliant service for the flag and is eventually wounded in Africa, but on his deathbed he clears his father's name, and sends as a last message the medal for bravery that he has been awarded him. The story is told in a clear and consistent series of pictures, and the acting is especially able.

An Unlucky Guest (V. Pathé).—This is a short comedy film, telling a rather shallow but amusing story of the visit of an exceedingly forward young man to his relatives in the city. He monopolizes the best in the house to the disadvantage of his good cousin. The actors in the cast do their parts very well. The leading comedian is a new one in Pathé's pictures, and his work is clever.

Ex-Convict Number 604 (Edison).—The story of this film resembles in a considerable extent a well-known vaudeville sketch, which may account for the lack of freshness with which the pictures are made to tell the story. As the picture has frequently pointed out, when motion picture actors follow in detail a stage drama they merely call to the eye the story out on the spectators. In this film, also, the action is a most critical scene is pictured in so much dim obscurity that one finds it difficult to tell what is going on. The plot itself, is very good one, although none too well handled in this instance. A burglar who has saved the life of a banker's child starts to rob the banker's house, and is caught in the act by the banker, who goes out to call the police. The burglar very bravely waits, when in comes the child and convinces him as the man who had saved her life. The banker, retracing, is moved by the sight of the child in the burglar's arms, to send the police about their business, and the burglar is left free to return to his sick wife and child.

A Love Affair (Pathé).—The strength of this film lies more in the activity than in the plot. A Siberian discovers that his daughter has a lover, and insists on marriage, which the young man declares he is unable to accomplish at that time. The father challenges him to a duel which they are in the act of fighting when the young man's mother intervenes, gives her consent to the marriage, and all ends happily.

The Vagabond's Vow (Biograph).—The plot of this picture is not a new one, but it is put into a new dress, giving it a romantic flavor very pleasing, and full of interest. A vagabond being rejected by the girl he loves, who prefers a lover of more showy appearance, warns the lucky man that he will visit vengeance on him if he shall ever prove untrue to his marriage vow. The new husband on discovering that the girl is without dowry, abandons her for prodigal pleasure, and the vagabond seeks to carry out his threat in punishment, but the wife intervenes and saves the fellow's life. The vagabond and the girl are then seen departing together. The effect of the ending would have been enhanced if the recent husband had been providentially removed beforehand.

Crocodile Hunt (Pathé).—These are travel pictures of special merit, illustrating the manner in which crocodiles are hunted in Africa.

One of the Bravest (Bell).—This is another pretentious scenic production from a house that is becoming famous for this sort of thing. In this case a difficult sea scene is handled with considerable effect. The story is that of a seaman who loses a girl whose father has suddenly become rich. A relative who would inherit in case of the death of father and daughter plots to kill them both in a burning building, but the seaman comes to the rescue, and the villain's plans are foiled. The acting, done at times, and the arrangement of incidents in telling the story, is faulty in some particulars, but the picture, on the whole, is a notable one.

The First Frock Coat (Pathé).—The motive behind this subject is but very apparent, although the episodes are laughable as pictured in the Pathé style. A young man in his first frock coat goes out walking with his girl and encounters all sorts of disasters, ending in loss of coat and girl.

The Mind Reader (Pathé).—This is a series of somewhat disconnected incidents, telling of the feats of a mind reader in telling what is going on in the hearts of different people. He saves a girl from a bad marriage, a countryman from getting his money into a bad bank, and later from being robbed by highwaymen, and performs other good deeds of a similar nature. In one instance the eye of the person whose mind he is reading is enlarged on the screen, and in the pupil we see the evil thoughts pictured.

## A GREAT FILM UNJUSTLY NEGLECTED.

The moving picture film entitled The Flight of the Junco Bug, which was put on last week at Keith and Proctor's in P. houses, was made by the Kalem Company last July, and attracted but little attention at that time, although it is by far the best picture of avian flight thus far exhibited. Indeed, it is the only one giving a clear and distinct view of such a flight that the writer has ever seen. The Junco Bug is the name of the flying machine that won the "Scientific American" trophy on July 4, at that time the longest flight on record. The picture is now coming into demand since the sensational flights of the Wright brothers have brought the subject of aerial navigation into such world-wide prominence. The Junco Bug in appearance is very similar to the Wright and Farman machines.

## PICTURES OF ANTHONY AND CLEOPATRA.

The Vitascope Company has in preparation a very elaborate production of Anthony and Cleopatra, adapted from the play.

## CONSOLIDATION RUMORS.

They Are Now Being Circulated in a New Form by an Edison Publication.

The "Film Index," a moving picture trade paper, said to be controlled by the Vitascope and Pathé companies, makes the statement in its last issue that negotiations have been under way to admit the Gaumont and Urban companies of Paris and London to the privileges of the Edison license, thereby opening up their product to Film Service Association exchanges. However, according to the same authority, there is but slight prospect of the deal going through. This season some time ago referred to rumors of consolidation, stating that while there had been negotiations, there was nothing approaching an agreement, and that appeared to be no immediate prospect of one. There is nothing to add to this view at the present time, the "Film Index" statement being too indefinite to be seriously considered. The only significant point about the statement is the absence of any reference to the Biograph Company in its alleged negotiations, and the selection of the two chief European manufacturers from whom George Kleine secures his supply of foreign films, as the possible independent companies to be admitted into affiliation with the Edison license. Coming from a publication supposed to be controlled by Edison licensees this attitude of the "Film Index" may mean something—either a desire to take away from the Biograph two of its licensed companies, or an intention to make the Biograph Company fear that such a step is on foot.

## CHANGES IN HUMANOVIC AFFAIRS.

Will Stevens has retired from the management of the Humanovic company, and has been succeeded by A. Paul Mather. The published statement that a corporation for controlling the talking picture business of Texas had acquired all rights to the Humanovic in that territory is denied at the Humanovic office. Humanovic companies can be secured only through this office, said Mr. Mather. We have one company now, playing in Galveston, and may soon have more in Texas.

## INCREASING FOREIGN IMPORTATIONS.

The New York agency of the Society Italian "Cine" is now American agent also for a number of other foreign film makers, the agency being conducted under the corporate title of The Film Import and Trading Company. The product of the following countries is handled: Italy, France, Germany, Belgium, and Society Italian "Cine" of Rome; Society Italian Comercio di Milano; Society Franciscana Reale de Paris, and Williamson and Company, and the Norwood Company of London.

## FILMS RELEASED THIS WEEK.

Among the films released this week are the following: American Mutoscope and Biograph Company, Oct. 20. The Planter's Wife, a thrilling melodrama. Oct. 22. Romance of a Jewess, story of Rastide New York life.

## GONE TO EUROPE.

J. Stuart Bloet, of the Vitascope Company, sailed last week for Europe. He is accompanied by Mrs. Bloet, and will be absent several weeks, during which time he will visit the different European branches of the Vitascope Company.

## MOVING PICTURE THEATRE FIRE.

At Marshalltown, Ia., Oct. 9, a fire caught fire in the Edison moving picture theatre, and a fire resulted, doing \$2,000 damage. There was an incipient panic in the audience, but all escaped through side doors without injury.

## STRICTER FIRE REGULATIONS.

A fire and small panic in the Palace moving picture theatre in Montreal recently has led to stricter enforcement of fire regulations in the m. p. houses of that city.

## MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The Clement Theatre at Dover, N. H., presented an exceptionally fine line of films to capacity 4-10, with The Paris Fire Brigade at drill as the feature. Other notable pictures were The Italian Girl, Game of Dishes, Willie's Fall from Grace, Unusual Cooking, Yellowstone Park, Holden, Culture of Rice, A Great Wrong Righted, Party's Follies, Custom Office's Revenge, and Raffles.

The Lyceum Theatre at Springfield, O., will open in a short time under the management of Edward Leman, with motion pictures and vaudeville.

Golden Gardner, a graduate of St. Alloysius Academy, Lexington, O., is playing at the Grand Theatre, Marietta, O.; her songs are making a great hit.

James E. Lynch, manager of Electric Park in Peckskill, N. Y., has leased a large store on Main Street, and remodelled the same into a very cozy and attractive little moving picture theatre. Vaudeville numbers will be introduced also.

The three moving picture houses, the Moon, the Star and May's, at Jamestown, N. Y., are doing good business. May's is the best one and is doing an excellent business. They offer many pictures, illustrated songs and an occasional monologue.

The Wonderland Theatre in Blenheim, V. Y., has changed hands. Messrs. Joffe and Hatcher have succeeded the late management. They have redecorated the entire house, and it will be run as a vaudeville and moving picture house.

A new moving picture theatre, called the Olympic, was opened in Sioux City, Ia., Oct. 16, under the management of C. E. Wilcox. The house is very attractive. The Crystal Theatre has changed hands, having been purchased by Clara Marks, and is now under the management of Harry Rogers.

The Strand Opera House at St. Johnsbury, Vt., closed Oct. 12, after a successful season. The management of C. E. Wilcox, the house is very attractive. The Crystal Theatre has changed hands, having been purchased by Clara Marks, and is now under the management of Harry Rogers.

The Amuse-U in Johnstown, Pa., has been made over and is now called the Stadium. It is owned by the Panatracas Brothers and managed by George C. Knox. Last season at the Metropolitan. It has plans for the coming season. The Crystal Theatre has changed hands, having been purchased by Clara Marks, and is now under the management of Harry Rogers.

The Theatre and Orpheo, Pine Bluff, Ark., continues to mark them in at each night performance and good matinees. The Crystal Theatre, the third moving picture house, opened its doors to the public on the evening of 3 and the S. R. O. sign was hung on the front door. The Crystal is one of the prettiest moving picture theatres in the South, and the decorations both on the outside and inside are beautiful. They are using the independent film, the only house in the city that is using them.

Hart Brothers Amusement Co., managers of the Wonderland and Metropole Theatres in Bryans, O., are running a grand prize-baby contest this week, in addition to their regular moving pictures, which is drawing immense crowds.

Dreamland, a moving picture house in Spokane, Wash., was built in twenty days for the National Amusement Co., which will open five other moving picture houses in Spokane. It is of brick, terra cotta and concrete. The equipment includes an electric orchestra, a \$700 phonograph for illustrated songs, and the latest approved picture reproducing apparatus. The house opened Oct. 4, under the management of J. C. Arnett, and is doing big business. The picture houses are doing big business lately.

W. L. Bradley, manager of the Grand, at Dubuque, Ia., will break ground the present month for the Princess, a vaudeville and moving picture house. The proprietors of the Star have secured a room upstairs for a new moving picture house. Jake Rosenthal has leased an uptown corner which is being converted into a vaudeville and moving picture house.

Veron C. Seaver will open another moving picture house in Peoria, Ill., Nov. 1. Mr. Seaver is also manager of the Crescent Theatre and Al Fresco Park, New Orleans, Oct. 11-17, and Garvin Gilmanine was an attractive vaudeville feature at the Shubert Theatre. In addition to the usual moving pictures, the Alamo Theatre has been showing some excellent films. A Face from the Dead, Ranchman's Love, Rivals for a Week and The Wrong Valley. Salvatore D'Angelo, Dan Meade and Low Sully, accomplished vocalists, were heard.

The Bijou at Providence, R. I., continues in a new line of moving pictures, with songs by Murray Bernard and Lillian Leslie. At the Nickel, Walter La Foye and the Nickel Quartette are retained, and at

the Scenic Temple 12-17, the bill included Burns and Hadley, Charley Farrell, Thomas A. Clifford, Fritz Dora, and new pictures. Business is very good. The Aladdin, in Tyrone, Pa., formerly owned and managed by Mr. E. Barbour, has been purchased by Edward C. Miller, who will have full control of this pretty little amusement hall.

The Star, at Middletown, Conn., closed last week on account of poor business.

The moving picture house in Salt Lake City, U. S., are all doing good business. Mrs. Florence, of the Film, bought (for one week) the use of the Crystal Theatre, paying Pop Young \$100 per day, and putting on the Gans-Nelson light pictures.

## REFLECTIONS.

Channing Pollock and James Forbes were the guests of the Friars Friday night at the first of a series of dinners to be given to press agents who have become playwrights.

A special performance of The Servant in the House was given Sunday afternoon at the Majestic Theatre, Ann Arbor, Mich., complimentary to the students of the University of Michigan. The company left for New York immediately after the performance.

Pierre of the Plains was photographed as a motion picture last week, in pursuance of Henry B. Harris plan to preserve pictorial records of all his productions. Photographic records will be made later.

John Griffith collapsed on the stage at Ottawa last Saturday while playing Othello. He was suffering from a slight attack of heart trouble.

Beginning with Election Day, midweek matinees at the Casino will be given on Tuesdays instead of Thursdays.

Barrie's play, Pantaloon, will be withdrawn from the Theatre des Arts, Paris, to-night after a two weeks' run. Pauline Chase and her company will return to London.

Stuart Robson, Jr., is not open to offers for engagements this season. His mother has decided to have him continue at school for at least another year. He is barely seventeen years old.

Willis P. Sweetnam is still at his mountain house, "Lodge Bohemia," in Pennsylvania, and will not return to New York until some time in November. Mr. Sweetnam is enjoying the gunning season with his dogs, and is having good luck, he says.

Albert Andrus, with Paid in Full, playing the Middle West, writes that business is excellent and that the country seems prosperous. Mr. Andrus has made a hit as Jimmy Smith.

Kathleen Patricia Lavery, known professionally as Katherine Barry, and a member of the Lyceum Stock company, Brooklyn, was married on Oct. 14 to Julius Schermann, a wealthy brewer of Brooklyn. The ceremony was performed at the Church of St. John the Baptist.

Robert A. Roberts and Helen Byron were married at St. Louis, Mo., on Oct. 10, after the closing of the tour of Mr. Sweetheart.

The Majestic Theatre will reopen next Monday night with Jessie Ronelle in Frederick Paulding's new play, The Great Question.

Charles Dickson is engaged in making over the farce, Mistake Will Happen, into a musical play like Three Twins. Karl Horch and Otto Harnisch are collaborating with him on the musical side.

At a meeting of the creditors of Mrs. Leslie Carter, held last Thursday, Mrs. F. Prentice, receiver in bankruptcy, was appointed. Mrs. Carter was not present at the meeting.

A special matinee of Die Zauberflöte Vervandten (Loving Relations) will be given at the Irving Place German Theatre Saturday night. The Dancing Hussars is continued for all of this week.

## BROOKLYN THEATRES.

The dramatic season at the Academy of Music started Monday night with an elaborate production of The Warrens of Virginia, Frank Kean, Charles Walker, and all the other members of the company that made the play a success in Manhattan were well received. It was one of the most enthusiastic events of the season in the borough.

The Merry Widow opera, which was run at the Montauk Theatre, and played to a very large audience. The two principal roles are taken by George Caine and Charles Macklin. The orchestra was enlarged and admirably directed by Louis Gottschalk.

The Gay White Way, with Camille D'Arville, Jefferson De Anzelle and Emma Carus, in the attraction this week at Teller's Broadway Theatre. Next week, Sam Bernard in Nearly a Hero.

Williams and Walker in Bandanna Land appear this week at the Catherino Theatre. Ada Overton Walker does a Salome dance during the action of the play. The chorus as usual is large, and includes a number of good voices. Next week, the Minnie World, with Gertrude Hoffman.

Mrs. Wilson of the Catherino Patch is drawing large audiences to the Majestic Theatre this week. Blanche Channing is an admirable Mrs. Wilson, and in the capable company surrounding her are Vivian Ogden and Charles Carter. The engagement lasts for two weeks.

The Crescent Stock company at the Crescent Theatre presented for the first time in stock, on Monday night, the well known play, The, and gave an additional performance. Laura Lane appeared in the principal role and created an excellent impression before one of the largest audiences of the season at this theatre. Edward Markay handled the part of the young clerkman with intelligence. Robert Cumtrent, and several other well-known comedians, Miss Booth as Ruth Willing was convincing, and Emily McVelle as Lady Claverling. Mr. Andrews as Sir Frederick, and Mr. Schofield as the Bishop, helped to make the performance a success. Next week, Birmingham.

Corse Parton's company appear this week in Caught in the Rain and offer the patrons of the Lee Avenue Theatre one of the most entertaining performances of the season. Louis Leon Hall in the role played by Willie Collier, and all the other members of the company, and the others in the cast are capable support.

Next week, Barbara Frietsche. The Summer company, at the Park Theatre, offer a real vaudeville production of The Roadside Inn. Harold Kennedy, and Bud Nolan have congenial roles. Next week, Mrs. Tennison's Telegram.

By Right of Record is produced by the Gotham Stock company, the excellent production of the large audience at the Gotham Theatre this week. The attraction next week is Henry and Xine.

On Trial for His Wife is presented, with all its well-known realism and scenic effects, at the Park Theatre this week. Joe Morris in Too Many Wives next week.

The Columbia has It's Never Too Late to Mend this week, and the audience are large and enthusiastic.

## VAUDEVILLE.

The bill at the Orpheum this week is Claire Bonome, Frank Henson and Lillian Berri. Birdland, Tom Nawn and company. Sidney Grant, Jewell's Manfkins, Sharp Brothers, Howard's posies, and Scott and Wilson.

The Fulton are William Cornfield in Peaches, Harry Corson Clarke, Julian Rose, A Night in Revel, William Dillon, Garon and Herbert, Maudie and Milder Wood, Josephine Ampley and Weston and Wood.

Keener's bill is: Nat M. Wills, the Hamiltons, the Little Ballou, Daler Harcourt, Violet Black and company. Mabel Troupe, Brown and Halvers, and Mabel Vyne.

The Greenmount has: Mabel Harrison and Joseph Howard, Julie King and company, James Thornton, Robert Harris and Brown; Harry Allister, Hale and Corbin, Belloc-Belle Brothers, and Robinson Trio.

## BURLESQUE.

Clarke's Jersey Lilies appear this week at the Olympic Theatre, and offer an attractive musical comedy with an excellent vaudeville bill, including the Emperors of Music, Leon Errol, and Tambo and Bones.

Mardi Gras Beauties entertain this week at the Star Theatre, with the Marco Twins as an extra feature. Two new musical comedies are on the bill together with a strong olio.

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ture, Rose Speddy's London Belles offer a pleasing bill this week at the Gayety. The Broadway Gaiety Girls present a Trio Through India this week at the Empire Theatre. Mike Kelly is on the bill, and the Broadway Belles appear as a special feature. The Travellers is announced for next week.

## THE RECORD OF DEATHS.

Mr. George C. Howard, formerly Caroline R. Fox, a well-known actress some years ago, died in Cambridge, Mass., on Oct. 15.

Mrs. Howard was born in Boston, March 10, 1820. She first appeared on the stage in children's parts in the old Tremont Theatre with Edwin Forrest, Charles and Fanny Kemble, J. W. Alden, and others. She traveled through New England in concert tours, known as "The Fox Children," which included her brother, George L., the celebrated pantomime artist; James S., formerly Mayor of Cambridge; and Charles K. She was one of the original members of the old Boston Museum company, and the last to survive the first famous variety show. She married George C. Howard in 1844. He was well known as an actor and manager, and was the first to produce the dramatic form Uncle Tom's Cabin, the version of to-day.

Mrs. Howard appeared in the original cast of the first night of its production at Troy, Sept. 27, 1850, where it ran for one hundred performances. The phenomenal success of the play in Mr. Howard's theatre at Troy warranted its removal to Fanny's National Theatre, New York city, where it had the remarkable run of 200 consecutive representations, something unheard of in those days.

She continued to play in the place with her husband until the latter's death in 1867, when she retired to her home in Cambridge, where a daughter and two sons survive.

In the production of Uncle Tom's Cabin, Mrs. Howard was the original Fanny; her daughter the original Rose, and her husband, Mr. Howard, the original St. Clair.

John Adams Harrington.

John Adams Harrington, actor and dramatic critic, died at his home in New York, in Brooklyn, N. Y., on Oct. 15, from old age. He was eighty-eight years old. When a young man he became call boy for various theatrical companies traveling along the Ohio and Mississippi rivers, and finally became an actor himself. In 1850, however, he entered newspaper work and came to New York, where he began to write under the name of John Carter. He was on "The Sun" for several years immediately afterward and was a frequent contributor in later years. Later he went to the "Herald," and for several years was employed as Philadelphia correspondent. For many years he wrote the "Sunday Dispatch" and was New York dramatic critic for that paper and was New York dramatic correspondent for many newspapers throughout the country.

Mr. Harrington was intimately acquainted with the leading men and women of the stage in the last half century, and on the last visit of Mr. Henry Irving to this country the actor and critic had an interesting visit. Mr. Harrington retained to a remarkable degree a recollection of all the important plays produced here during his time and the casts which presented them.

He leaves four daughters. The funeral took place at 10 o'clock Saturday morning from the Church of St. Rose of Lima, Lawrence Avenue near Green Park way, Brooklyn. Interment was in Greenwood Cemetery.

Benjamin Franklin Winsor.

Letters received last week from Cape Town, South Africa, announce the death on Aug. 21, of Benjamin Winsor, a well-known theatrical manager. Mr. Winsor was born in Galway, Ireland, seventy-three years ago, and came to America at an early age, receiving his education in New York city. While quite young he was associated in a firm of engineers, and went West of the house of the Civil War. He abandoned his profession in Chicago, and organized a small company of singers, which he called the "Hibernian," with a repertoire of Irish songs. At the close of the war he went to Australia, and then visited all of the military stations in India. In 1865 he became a theatrical manager, and went to South Africa, where he was the first to stage The Mikado in that country. He put on many light operas with George Edwards. Mr. Winsor owned theatres in Cape Town and Johannesburg, and was one of the two principal theatres in Cape Town. He visited the United States three years ago, looking for theatrical novelties, and while in New York was made an honorary member of the Lyceum Club. He was well known to many of the older members of the profession. He became a naturalized citizen of the United States during the Civil War.

Notes.

Edwin Reed, formerly Mayor of Bath, Me., and one of the leading writers in America on the Baconian theory in the authorship of the Shakespeare plays, died on Oct. 14, at his home in Bath, Me. He was seventy-three years old. His grandfather, Samuel McComb, was in the battle of Bunker Hill and was a member of the Provincial Congress. His father was a ship builder in Bath and a member of the Electrical College in London.

Mrs. Julia Reed, widow of John Reed, and sister-in-law of George Reed, author The Old Homestead, died at Great Neck, L. I., on Oct. 18.

## GOSIP OF THE TOWN.

Visitors to the Summer resorts in New York, New Jersey and Connecticut will recall Gladys Fairbanks Murray, now playing Mrs. Elchorn in the company which will be seen in Mrs. Wilson of the Catherino Patch during the next two weeks in Brooklyn. She was several years old. His grandfather, Samuel McComb, was in the battle of Bunker Hill and was a member of the Provincial Congress. His father was a ship builder in Bath and a member of the Electrical College in London.

Mrs. Julia Reed, widow of John Reed, and sister-in-law of George Reed, author The Old Homestead, died at Great Neck, L. I., on Oct. 18.

Walter A. Bohme was granted an absolute decree of divorce from Charlotte W. Bohme by Judge Eldridge in Chicago, on Oct. 8.

James D. Froelove, musical director of the Mount Theatre, Birmingham, N. Y., which closed on Sept. 10, has signed with the Earl Burgess Stock company. Charles G. Hilton, manager.

Nathan Aronson has been engaged to be featured in We Are King, formerly played by Walker Whitehead. Marie Cook has joined the Bennett and Moulton company, now on tour. Miss Cook has already attracted favorable notice for her work as the Countess Kreschitzky, in Darkened Russia, and will play like characters with the Bennett-Moulton organization.

Robert Irving has been engaged by E. Lawrence Lee to play the part of Heinrich in The Devil, at the Columbus Theatre, Chicago, for two weeks.

Elizabeth Patterson, last season with The Walls of Jericho, has been engaged to support May Stewart in Twelfth Night.

Seymour Straton has been transferred from The Lion and the Mouse to Robert Edwards's company.

Burgess and Himmelfarb are organizing a stock company for their second season at San Antonio. Karl Burgess, George N. Halliday company, which recently closed its tour of Western territory at Globe, Ariz., is to be reorganized, and sent on an Eastern tour, without Mr. Halliday.

David P. Perkins has been engaged to succeed Will I. White as leading man with the Pike Players at Gloverville, N. Y. Shirley Dane has been engaged as subrettine.

William Richards, who has been playing Mephisto, and Mrs. Richards (Edwina Barry), who has been playing Elia, and understudy for Marguerite in Porter J. White's production of Faust for the past season and a half, resigned from the company on Sept. 28.

Frank O. Pratt, who for nine years was connected with the Audubon Theatre in Chicago, has been appointed assistant manager of the Whitney Opera House, that city.

Louis Morrell has been engaged for Wally Winslow.

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## SAN FRANCISCO.

Dustin Farnum—Kath and Dan—A Knight for Day—Melodrama—Vaudeville.

Dustin Farnum in The Spear Man scored a success at the Van Ness Theatre last week. The supporting cast was capable and the production was equal to anything of the kind ever seen here.

Our own Kath and Dan, drew large audiences to the Princess Theatre last week. Kath and Dan were loudly applauded, and the chorus did good work.

A Knight for Day was a popular attraction at the American Theatre last week. The principals were well received and a number of the songs were repeated in response to applause. The chorus and costumes were pleasing features.

A Race Across the Continent returned last week, and drew large audiences to the Central Theatre.

The star and his associate players did admirable work and the production was excellent.

The Valencia Players appeared last week in Grandstark at the Valencia Theatre and scored a big success. All the parts were in capable hands and the production showed admirable management. This company seems to improve with each production and the patronage has increased every week since the opening.

Popular prize vaudeville is offered at the Chutes, and another night, which is Thursday, is the popular night of the week.

CAMERON KING.

## SPOKANE.

The Interstate Fair—Pollard Players—The Shirley Company—Vaudeville.

Spokane Interstate Fair Association's fifteenth exhibition and race meeting, with good seating, closed last week. From 6-10, was the biggest success in the history of the organization, more than 125,000 admissions being registered at the gates. The weather was all that could be desired. The list of amusements included C. W. Parker shows on the Pike, Strubel's athletic, Hammer's Island Empire Band, Ben Trappan, Al G. Barnes' Troupe of Arabian Ponies, the De Champs, novelty acrobats; Pink's Long-Eared Circus, drill by the Regiment, U. S. A., Lieutenant Colonel Lea Feltner commandant; Ruth and co., Palmer Brothers, Pain's spectacles, the eruption of Mount Vesuvius, and the Carnival of Naples, followed by a \$1,500 display of fireworks each evening.

Pollard Lilliputian Opera co. played to big business at three performances in the Spokane Theatre 5-7, presenting A Runaway Girl and The Toyman. Richard J. Jones and co. did good business with Don't Tell My Wife. Jones did not appear in the co., but sang two selections, "Time and Tide" and "The House of My Life," between the second and third acts, and was received with favor. James J. Corbett played two performances in Facing the Music 10-11. The Metropolitan Grand Opera Quartette 12. Just Out of College 17. 18. Paid in Full 23, 24. The Man of the Hour 23-24. Max Fygan in The Substitute 23-24.

The Hoy City, the strongest presentation yet given by the Shirley Company, played to capacity houses the week of 4 in the Auditorium Theatre. The Shirley was the Mary. Charles E. Gunn was the Barabaras, and Frank McQuarrie was Judas. The support was satisfactory.

Laskey's Seven Hoboes, Gus Finkley, Charles Nelson, Tommy Van, W. C. Gordon, Sam Dody, Brook Van Valer, and Hugh Brady, were featured at the Orpheum Theatre the week of 4. Mr. Dody scored with his dapper song, "My Brothah's Love," and Mr. Gordon was recalled in his "Spirate" song. Others were Rice and Elmer, Mabel Maitland, Alfred Kelly and Mathilde Botha, Black and Jones, Ben Welch, Four Nightingales, and the moving pictures. Capacity at night performances.

Klein-Ott and Nicholson were the top-liners at the Pantages Theatre the week of 4. Others were Will Lester and Lou Miller. The Little Immigrant; Mr. and Mrs. Charles Buckley and Frank Martin. The Day Manager; La Toy Brothers, comedy acrobats; Schep's comedy, dog and monkey act; Will D. Gilson, illustrated songs, and the pictures. Capacity at night.

Lind in The Dance of the Five Seasons, was a pronounced hit in the bill at the Washington Theatre. Others were The Merry-Go-Round, The Two Romanas, Hugo, Grace Passmore, the Four American Trampsters, and the pictures. Big business.

It was generally believed that with the death of Mrs. John D. Rockefeller at Victoria 1 the end of all litigation involving the estate had come, but the report just received says otherwise.

C. W. Parker Amusement Co., playing State fairs in the Northwest, will close its season 24 and winter in Spokane. Negotiations are now under way to open the season of 1909 with two weeks of carnival, under the direction of the 150,000 Club, whose auxiliary the Mystic Order of Arabian N-K-N-Op is planning a Mardi Gras festival for next summer.

W. S. McCREA.

## INDIANAPOLIS.

Three Twins—Raymond Hitchcock—Stock Productions—Vaudeville.

Three Twins, with Victor Morley, was the attraction at English's 8, 9, followed by Chaucery Olcott, who gave two performances of Ragged Robin 10 to well pleased houses.

Raymond Hitchcock in The Merry-Go-Round 12, 13, entire satisfaction to the large audience. Clara Bove Palmer as the Maid of All Work was a popular close second to the star. Bobby Forth scored with his burlesque medley of grand opera arias. Ethel Barrymore in Lady Frederick 14, 15. Rose Stahl in The Chorus Lady 16, 17. Edward Abeles in Brewster's Millions 18-24.

A Stranger in a Strange Land put on by the Foreign Stock co. at the Majestic 12-17, opened to the largest Monday night house of the season. The farce was well presented, and kept the audience in one long roar of laughter. George Arrive gave a capital performance as Jack Trenchard, Gertrude Reynolds as his Aunt, J. Francis Kirk as his Uncle, and Mabel Childs as his sister, sustained their parts with much credit, as usual. Lucille Spiney was a happy, smiling Alice Wellington, Forrest Seabury, a new member of the cast, was exceedingly good as Watson, the butler. Rosamond Callender, Altonworth Arnold, and Morris Foster pleased. The Three of Us 19-24.

Five Harveys in a skillful wire walking act headed an entertaining bill at the Grand 12-17. Others were Claudine and Scarlet, Maria, Carolyn, and co., Irma Fox, the Kinsean, Herr Grail's baboons, Hawthorne and Burt, and Jeannette Adler and Ficks.

The County Chairman, with William T. Chatterton in the title-role, scored a successful engagement at the Park 9-10. The Optimus Clubbers of Falmouth thrilled large audiences 12-14. Lydia Earle, who is a great success as the villainess, Veronica Campbell, is well remembered as a member of the stock co. at this season several seasons ago. The Boy Detective 15-17. The End of the Trail 18-21. Forty-five Minutes from Broadway 22-24.

Empire 12-17, Miss New York, Jr. Pay Foster co. 18-24.

Fidelity Theatre: 12-17: John Emmer, Lorraine and Evans, Evelyn Gray, and De Monte and Dinmore. Vaudeville is an added attraction to the talking pictures at the Gayety, beginning 12-17, and, according to the present plans of Manager Cress, it will be made a permanent feature. Mark and Laura Davis, Maudie Herbert and Josephine Bartlette, and talking pictures make-up the current bill.

Mudolph Heyne, of Leipzig, Germany, arrived in Indianapolis 6, and began his duties as director of the Musicianchor choruses the same day. Mr. Heyne has made a reputation for himself in Germany, and the members of the Musicianchor feel justly proud of their new director.

The fourth season of People's Concerts will open at Caley Miller's Hall 18, with Madame Jeanne Jomelle, soprano, assisted by Helen Lawson piano soloist and accompanist.

Clint G. Ford, who appeared in the role of Sasnatras Livingston in The County Chairman at the Park last week, is formerly of Indianapolis, where he lived years ago. Mr. Ford renewed a number of old friendships during his stay here.

PEARL KIRKWOOD.

## JERSEY CITY.

Williams and Walker Crowd the Majestic—Indian Drama at Academy.

Williams and Walker in Bandana Land turned people away from the Majestic Theatre at every performance 12-17, and gave excellent performances. Eugene Blair in the Krutner Sonata 19-24. The Devil 24-31.

The Cowboy and the Squaw drew large houses at the Academy of Music 12-17, and pleased. Charles Bartling as the Cowboy was good. Bunco in Arizona 18-24. Howard Hall 23-31.

The Elks are arranging for a ladies' night Nov. 12. The annual memorial services will take place Dec. 4. The Frolicsome Lambs at the Bon Ton Theatre 12-17 drew excellent attendance, with a really good show. Carlton and Tere are the main features in the olio. Pat White and His Gaiety Girls 18-24.

The bill at the Hudson Theatre (Union Hall) 12-18 was made up of Buster Brown and co., Joe Cook and Brother, the Astaire, Golden and Hughes, Sue Smith, Andy Rice, and Owen and Hubbard. The house has been sold out at nearly every night performance. Manager William Williams, of the Hudson Theatre, celebrated his birthday, 14, by giving a supper after the performance. He received a number of presents. The co. and orchestra of the theatre helped to entertain. WALTER C. SMITH.

## LOS ANGELES.

The Girl Question—Captain Swift—The Warfield Sale—Vaudeville—Gossip.

The Girl Question, with Paul Nicholson in the role of Con Ryan, played week 5 at the Mason, to fair houses. Alice and Cady last week.

Belasco has been doing a fair business only with Captain Swift 5-11, probably due largely to the great sale for the near occasion of David Wayland. The sale of seats is immense, and though it has been on for but four days the two week's booking is nearly out, and there are enough disappointed ones to fill the house for another fortnight. During this time the Belasco Stock company, under the leadership of the skillful hand of Phillip White, the popular assistant treasurer, the company will be busy during the week, and will be equipped for three productions. The first will be Captain Swift, The Devil and the Stoops to Conquer, and the engagements are San Diego 12-14; San Pedro 15, 16; Soldiers' Home, by special request, 17; Ventura 19; Santa Barbara 20, 21.

The Prisoner of Zenda was a big week's drawing card at the Auditorium 5-10. Louis Stone gave Florence Oakley being cast in the two principal roles, and their work was most gratifying. This week, The Man on the Box will be the bill, and in this play Mae Ridgway, a Los Angeles girl, who has always been a great social favorite, will make her debut. The bill at the Orpheum for 5-11 contained the Grassy Meadows and Hill, Warren and Blanchard, Edna Phillips and co., Carter and Blinford, Three Mosbys, Wilson Brothers, the Trappell Family; splendid bill and business.

The Road to Yesterday was well received at the Burbank 4-10 every member of the company being well cast. Next week My Wife, and this will be the last appearance of Blanche Hall, who holds the record for four years' steady work with this house; she has never missed a rehearsal through illness, and has played more than one hundred different roles. Miss Hall will soon play an extended engagement as leading woman of the Burbank company, and after that Mr. Moroseo is considering playing Amelia Bingham in her repertoire.

The Gayety company, which has been playing in the Grand during the past summer months, gave its last performance, The Girl From Over Yonder, with real living pictures, shadow Girls, fairies in a fountain, and such other sensations. In the disbandment of the company Blanche Schuyler will go to the Princess Theatre in San Francisco, while Aubrey Carr and Libby Blondell are considering a vaudeville tour. Little Johnny Jones is to be the next attraction. The annual benefit performance of the Los Angeles Lodge T. M. A. will be given at the Auditorium, afternoon 23. Local talent and some from the various houses will make up a long and interesting programme.

DON W. CARLTON.

## KANSAS CITY.

Paid in Full—Musical Comedy—Stock—Will Cress and Blanche Dayne Score.

Paid in Full was the Willis Wood offering 11-17, playing to excellent business throughout the week. Three Twins 18-21. Louis James in Peter Grant 22-24. The Top o' the World played to capacity audiences at the Auburn 11-17, and pleased immensely. The show is one of the most attractive musical offerings of the present season, and a delightful change from a run of several weeks of drama. Murray and Mack 18-24.

In The Girl of the Golden West, at the Auditorium 11-17, the Woodward stock company had one of its most pretentious offerings of the season. The girl, Eva Lang, shone with even unusual brilliancy. Harry C. Browne, as Johnson, and William Randall, as Jack Lance, deserve special praise. The S. M. O. sign has been in such frequent use this week that the management have decided to continue the play for a second week.

In At the Finish, a new Lincoln J. Carter melodrama, held the boards at the Gilliam 11-17, and thoroughly delighted large audiences throughout the week. Joe C. Berry and Kathryn Marney headed a capable company in the presentation of the play, which was excellently given. The staging was a special feature. Young Buffalo in a new play 18-24.

Arizona made its annual visit to the Grand 11-17, playing to the usual good business and being as well received as of old. Dockstader's Minstrels 18-24.

Another good bill at the Orpheum 11-17 drew the usual big crowds, and was well received. Will M. Cressy and Blanche Dayne in their amusing sketch, Iowa Hall 10-Night, were the headliners, scoring heavily. Other acts included Melville and Stetson, Lee Salvage, Monte, Edwin Latell, and Martinette and Myriester, all of whom pleased.

The Tiger Lillies drew good-sized crowds to the Century 11-17, pleasing immensely. Will H. Ward headed a very capable co. Fashion Plates 18-24.

At the Majestic, the Trans-Atlantics were the attraction 11-17, playing to a very satisfactory week's business.

Frank Dennithorne is a new member of the Woodward stock co., making his appearance 11 as Sonora Slim in The Girl of the Golden West, and creating a most favorable impression. Walter Sanford is again in town, looking after the Shubert interests in the difficulties between the Woodward and Burgess and Shubert companies for possession of the Shubert Theatre. The case has been delayed again by the Federal Court, and may not be heard before the first of the year. Action is being taken to transfer to the Court of Appeals, in which, however, will not likely hurry matters to any great extent.

D. KERRY CAMPBELL.

## MINNEAPOLIS.

Robert Mantell—The Lyric Company—Rose Melville—Vaudeville—Items.

After a week of Edward Abeles in Brewster's Millions, the Metropolitan turned to Shakespeare week 12, with Robert Mantell in repertory. The star drew a good house at the opening in King Lear, and his work was good throughout the week. The bills included Macbeth, The Merchant of Venice, Hamlet, Othello, Richard III, with Halverson Lettison's Richelieu, Marie Booth Russell in still leading woman, and the co. is adequate. May Robson in The Rehearsal, and Fredrick 22-24. Early offerings will be The Volleys of 1907, A Stubborn Cinderella, The Lion and the Mouse, and Fifty Miles from Boston.

The Lyric Stock co. scored a success with The Unforgotten week 11. Edith Evelyn and Herschell Mayall scored hits. Others were acceptable. The play was elaborately staged. Next week, The Devil.

Laskey's A Night on a House-top was the headliner at the Orpheum, with the Bond and Boston Co.; Clifford and Burke, the Musical Craze, Sadie Sherman, Leville, and Sinclair, Fentelle and Carr, and the kinodrome as the other attractions in a good bill.

Rose Melville in Six Hopkins was the Bijou attraction, where the star played with as much enthusiasm as if she were just creating it. The co. was largely the same as has supported Miss Melville for several seasons. Her new play, in his new play, Captain Clay of Missouri, follows.

At the Unique the Zarrow Troupe of Bicyclists headed the bill, which included the Margaret Severance co., Ear, Girdler, Cantor and Curtis, Donato Sol and co., Inez Montague, and the kinetoscope.

At the Dewey the Dreamland Burlesquers were the attraction and drew crowded houses.

L. Frank Baum presented his fairylogue and radio plays at the Auditorium 15-17.

The Yiddish Players gave the God of Vengeance at the Metropolitan Sunday evening, 11.

CARLTON W. MILES.

## CLEVELAND.

Elsie Janis—Opera at the Hippodrome—Mildred Holland—Vaudeville—Gossip.

Elsie Janis in The Fair Co-Ed pleased large audiences at the Euclid Avenue Opera House 12-17. "Way Down East" 18-24.

At the Hippodrome 12-17 The Bohemian Girl was given one of the most elaborate and artistic presentations ever seen here. Madam Butterfly 18-24.

A Paradise of Eden was presented by Mildred Holland at the Colonial Theatre 12-17. The piece was well staged, and the co. all had congenial roles in the Flame of the Torchlight 19-24.

At the Lyceum Theatre 12-17 Grandstark was played by an excellent co. The District Leader 18-24.

Shadowed by Three was the attraction at the Cleveland Theatre 12-17. From Broadway to the Bowery 19-24.

Keith's Prospect Theatre will have the following bill 18-24: Lily Lena, Lowell R. Drew, Bellamy Brothers, Charles Evans and Charles Hopper, Frost, and Youma and Wardwell.

The bill at the Grand 19-24 will include Harry Boyd, Duff and Walsh, Avolio and Othello, Haggerty and Le, Chalm, Hilda, and Martin and Martin.

The Majestic Theatre will have the following bill 19-24: The Five Monarchs, the Boys, Melrose and Kennedy, Clark and Bradley, Boyd, Coleman and co., and Cotter and Poulton.

The Hastings' Show will be at the Empire Theatre 19-24.

Sam T. Jack's Burlesque co. comes to the Star Theatre 19-24.

WILLIAM CRATON.

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## THE DEVIL CO.

Direction HENRY W. SAVAGE.

## TOLEDO.

A Stubborn Cinderella—Homer Mason a Hit—Rose

Stahl—Florence Gear.

A Stubborn Cinderella was the Valentine attraction 9, 10. Homer Mason as Mac kept the house in good humor at all times with his quaint comedy work. The balance of the cast pleased. Rose Stahl in The Chorus Lady to S. R. O. 12.

At the Lyceum Florence Gear net in a very profitable and artistic week with Morning Mary. The little woman thoroughly captivated her audience.

The support was excellent. Burd's had The Spirit of Paul Dano 8-10 and The Phantom Detective 11-14. Both were well received and acted in a manner which kept one's chin up as they were at all times present.

The Empire had Bob Manchester's Cracker Jacks for the week to good house.

C. M. MASON.



## PROVIDENCE.

The Gay White Way—Kell's Bill—Vaudeville—Items of Interest.

Jefferson De Angelis, Camille D'Arville and Emma Carus headed a very good company in The Gay White Way, which was seen and enjoyed by good houses at the Providence Opera House 13-14. For the rest of the week opening 15 The Panic was the attraction. The many friends of William H. Turner, a former Albee Stock company member visited the Empire 12-17 and saw him as Senator Timothy McCormick in The Governor. Mr. Turner's acting called forth hearty applause, and the play was well liked. He was surrounded by a good company, that included Robert Vaughn, Florence Wilcox, and Edith Yeaeger. Very good houses. Cecil Spooner in The Girl and the Detective 19-24.

At Kell's 12-17 the bill was headed by Gardner Crane and company in a bright farce. It was well received. John J. Hayes in a Marathon Race monologue, and E. Frederick Hawley and Francis Halget were the other features. Other acts by Collins and Mitchell, Feltz Adler, J. Warren Keane, Marie Leona Brackman as The Gainsboro Girl, Lou Sylvia, Kathryn Wiley, Gertrude Brothers, Conita and Steele, Kelly and Hays, and La Rosa and La Costa. Large houses. Jessie Leaky's The Devil and others 18-24.

At the Westminster 12-17 The Gay Masqueraders appeared in a two-act musical comedy and good specialties. Rice and Barton's Big Gaiety company 18-24.

The Star Show Girls were seen in a fine programme at the Imperial 12-17. Minnie's Americans 18-24.

Owing to a slight fire at the Imperial Theatre about 6:30 evening 12, the Salome dance advertised to be given by Blanche Green, of the Star Show Girls, was off until a new costume could be secured. The fire started in one of the dressing rooms, and some of the costumes were damaged by fire and water.

Varsity Fair Park has again proven a failure, and for the second time since the place was built, the trustees under the mortgage has taken possession of the property. A meeting of the bondholders will be called soon for the purpose of considering the future disposition of the property.

Among November bookings at the Empire are Clametes, Texas, The Rays, and The Straight Road. The Providence Musical Association has announced a series of concerts to be held in Memorial Hall during the winter. Among them are Misses Bloomfield-Zeiler, pianist; Milcha-Eiman, violinist; Susan Metcalf, in a song recital, and the Hans-Schneider String Quartette.

HOWARD C. RIPLEY.

## PORTLAND, ORE.

The Man of the Hour—Third Week of Belasco Play—Vaudeville—Stock.

The Man of the Hour was again welcomed at the Healey for three performances 8-10. A Knight for a Day 11-14.

The Girl of the Golden West was repeated for the third week, commencing 11 at the Bungalow to standing room business, thus establishing a new record for stock productions here. Browns of Harvard 12-18.

The Isle of Splice, by far was the best offering at the Baker this season, 4-11, and brought a splendid week's business. Richards and Fring's Minstrels followed 11-15.

The Four Corners of the Earth did a fair business at the Star 5-11. The principals in the cast were Curry Le Magna, Oval Le Blanc, Jack Morton, and Sidney Shepard. The Rocky Mountain Express followed 12-18.

Reverend Landowner and the Salome Dance was repeated for a second week at the Lyric, in connection with which My Jim held the boards. Mr. Blumhail and Wanda Howard playing opposite. The German Dramatic Stock co. are giving a series of fund-raising comedies in the German every Friday evening at this playhouse to crowded audiences, the 9th being the last evening.

The Orpheum did capacity business week of 5 with Lester Chambers and Nana Kent. Helen Bertman, Charles H. Bradshaw, and Co. Radley's German performers, Arthur Downing, Le Clair and Sampson, and Nohette and Marshall.

The bill at the Grand consisted of some very entertaining acts, Bill and Silvan, the Virens, Brown and Vester, Gertrude and Wanda, and Marie Scheffels concluded the programme by singing very sweetly, "When Dreams Come True."

The following was the attraction at the Pantages: Opening feature, Minnie, the great and beautiful Victoria Quattrone, which was a special added attraction; Kierman, Cole, Kierman and co. in comedy, entitled The Taming of the Beast; Billy O'Brien, comedian, and Myrtle Victorine and the Two Sisters.

Four Metropolitan opera artists, Madame Marie Raymond, Madame Josephine Jacoby, Monsieur Riccardo Martin, and Campanari delighted a large audience at the Healey 7.

The second annual Horse Show will open at the Lewis and Clark Fair Grounds 12.

JOHN F. LOGAN.

## LOUISVILLE.

Charles B. Hamford in Shakespeare—Melodrama—Vaudeville—Interesting Items.

The first three nights of week of 12-17, with Wednesday matinee, Charles B. Hamford, supported by Marie Droschak, presented at Macomber's with spectacular features The Winter's Tale, The Merchant of Venice, and Much Ado About Nothing to good houses. Miss Droschak has a clientele that will be satisfied with the scenery to health that permits her to reappear in such characters as Katharina, Beatrice, and Hermione. The latter half of the week Forty-five Minutes from Broadway, with Scott Welch as King Burns, drew excellent business to this house. 18-24, Cordelia in Macbeth from Boston.

At the Massacre the Christian was the offering for week of 12, drawing good business. Next, Gus Edwards' Kid in School Days.

Week of 11 the offering at the Avenue was out in full force, the attraction being The Millionaire and the Policeman's Wife. The Oplum Sanguiniers of Prison came week of 18.

The Mary Anderson offered the usual excellent bill for week of 12, including Edwin Holt and co., Three Yacowys, Hubert and Brown, Bert Lennan, Schroeder and Mulvey, Mr. and Mrs. Allison, and Josephine Habel. Louisville's own favorite comedienne. Business was excellent.

Richard D. Bakrow, formerly president of the White City Amusement Co., met with a serious automobile accident 18.

Karl Schmidt, now the general manager director of all of the Henry W. Savage co., has concluded a highly enjoyable return to the city and returned to New York. Herr Schmidt was high in the favor of patrons of the old Auditorium in the palmy days of Daniel Quill's management.

By decision of court rendered 13 the Weber Brothers were summarily ordered to vacate the lease of the Massacre Theatre, but their attorney filed a bond for an appeal to the United States Court of Appeals, and will thereby retain possession until that court passes on the case.

Prospective negroes of Louisville have arranged to change the hall at Thirteenth and Walnut streets into a theatre for the exclusive use of their race. It will be ready for opening by 18, and a stock co. has been engaged.

CHARLES D. CLARKE.

## NEW ORLEANS.

Brewster's Millions—The Stock Companies—Vaudeville—Burlesque.

Brewster's Millions was the drawing card at the Tulane Theatre 12-17, with Robert Ober in the principal role. George Grossetti and June Mathie were prominent and effective in the cast. The Girl Question 18-24.

The stock co. at Blaney's Lyric Theatre presented Why He Divorced Her 11-17. Mollie K. Campion and Arthur Mathie played the leads intelligently, and Edwin Trevor, Emma de Castro, and Lela Joan Egey deserve mention. During one of the intermissions Miss Campion went through the grations of the Salome dance before an enthusiastic audience. Convict 18.

The Lester Longman Stock co., at the Dauphine Theatre, gave an excellent performance of Prince Karl to big business during the week 11-17. Mr. Longman in the title role again demonstrated his versatility. Meritorious assistance was rendered by Leah Winslow, Miss Penneck, Miss Abbey, and Miss Brennan. The Man from Mexico 18-24.

A fair co. appeared at the Crescent Theatre 11-17 in Hour Day's Goodie, with George Sidney as the principal fun producer. Carrie Webster is a valuable adjunct to the co., and aside from her charming personality and vocal ability were several beautiful songs. Al. Fild's Greater Minstrels 18-24.

Irvine's Majestics held the boards at the Greenwall Theatre 11-17 to large audiences during the week. Clara Rackett is the star of the burlesque end of the show. Her specialty with Ernest Rackett, as well as her Salome dances, were well received. Lillian Carter and Evelyn Walker were also clever. A chorus far above the average in looks and dressing worked harmoniously together with the orchestra. Rose Hill Polly co. 18-24.

The Orpheum Theatre for week 12-18 offered the following: W. H. Thompson and co. McVeigh and Gilda, LeRoy, Josephine Trio, Keane and Briscoe, Armstrong and Verne, Connolly and Webb, and the Kinodrome.

J. M. QUINTERO.

## MILWAUKEE.

The Right of Way—Honeycomb Trail—The English Players—Vaudeville—Items.

The Right of Way made a week's engagement at the Davidson 11 to good business. The leading parts were in the capable hands of Guy Standing, Theodore Roberts, and Mack Buckley. Robert Mantel in Shakespeare next week.

Honeycomb Trail opened a week's engagement at the Alhambra 11 to packed houses. Week 11. A Woman of the West.

The Altar of Friendship was played by the English Stock co. at the Shubert west of 13 to good houses. The play was well received, and indications are that she will become a favorite. Another new comer, Jane Fearnley, who will play in genre parts, played her part in a creditable manner.

The other leading roles were in the hand of Robert Connors, Helen Strickland, Jack Standing, and Fannie Harts, all of which are well played.

Sold Into Slavery opened a week's engagement at the Bijou 11, and pleased good houses. Montana next week.

Die Rabenstirnerin was given a good presentation by the German Stock co. at the Palais 11. Ozyas and His Ring 14 was well received.

This bill at the Majestic week 12 was excellent. Hal Davis and his co., Six Little Girls and a Teddy Bear, the Star Dark, Sylvia and Herman, James H. Cullen, Powell, the Mysterious; Charles R. Ward, Katherine Klare and co., Bertha Fortina, and the Kinodrome.

The bill at the Crystal week 12 pleased large houses, and the following comedy, Captain Trease's Trained Seals, Fetching Brothers, Mr. and Mrs. Harold Kelly, Bailey and Taylor, Ada James, and the crystalgraph.

Cherry Blossoms Burlesques opened at the New Star 11 to the usual large house, and pleased.

Girls from Hapsland, with Billy W. Watson as the leading comedian, opened 11 at the Gaiety to a large and appreciative audience.

The Garden Music Hall at the Hippodrome closed 11, after a very successful season. Fennell's Band was the last attraction at the Garden. The Music Hall was open fifteen weeks, and it was estimated that nearly two hundred thousand people attended.

A. L. ROBINSON.

## SEATTLE.

The Clansman—Honeycomb Trail—Pantages' Players—The Third Avenue Company.

At the Moore Theatre the Clansman 4-10 was presented in an effective manner before large and capacity houses. The following comedy, Captain Trease's Trained Seals, Fetching Brothers, Mr. and Mrs. Harold Kelly, Bailey and Taylor, Ada James, and the crystalgraph.

Cherry Blossoms Burlesques opened at the New Star 11 to the usual large house, and pleased.

Girls from Hapsland, with Billy W. Watson as the leading comedian, opened 11 at the Gaiety to a large and appreciative audience.

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A. L. ROBINSON.

## SALT LAKE CITY.

Comin' Thro' the Rye—State Fair Week—New Theatres—Items.

At the Salt Lake Theatre, entire week of 8-10, the Coming Thro' the Rye co. drew houses from good to packed. This good business was helped along by the fact that it was the week of the Mormon Conference, and one of the State Fair. The Cat and the Fiddle 15-17.

At the Grand Theatre, the stock co. drew full houses, presenting in a Woman's Power first part of week, and The Devil last half. Her One Sin 12-17.

The moving picture houses have been packed to the walls all the State Fair week, the thousands of visitors contributing to the box office receipts.

The new Ambrose Theatre has the roof on the part to be used as a theatre. The business houses in front being nearly ready. It is said the house will be ready to open Nov. 15.

The foundation for the new Lyceum Theatre is now complete, and the building will be rushed to completion as fast as possible.

The State Fair, which closed 10, was the largest and best Utah has ever had. The exhibits of the natural and partially undeveloped resources of this state in agriculture, mining, stock-raising and other lines was something remarkable.

Held's Band brought home from the Irrigation Congress at Albuquerque, N. M., two of the first prizes for their work. Utah won the grand trophy silver cup—a mammoth cup, over two feet high, of solid silver—for the best exhibit of agriculture and other products.

C. E. JOHNSON.

## BUFFALO.

William H. Crane—The Rogers Brothers—Aida—Superbly Sang—Vaudeville—Burlesque.

William H. Crane and his co. entertained fair houses at the Star 8, 9, offering Father and the Boys.

The Rogers Brothers in Panama was the attraction of the Star 12-14. Owing to the illness of Gus Rogers his role was played by Joseph Kane, who filled the part creditably. Marion Stanley made a favorable impression. Next attraction, Marie Cahill.

Aida was given a superb production at the Teck week 12 by the Abyss Opera co. Estelle Wentworth carried the role of Aida, and was tremendous applause. She sings with expression, and gives color to her notes. Harry Davies, George Shields, and Harry Lockstone were heard to advantage.

Loric week 12, and kept the audience in roars of laughter. The Montana Limited was the attraction at the Academy week 12.

Shen's week 12 had Carrie De Mar, La Petite Adelaide, Van Brock, Paul Barnes, Lela Benson Trio, the Morrells, James Devlin and Mae Elwood, the Homans, and kinestroph.

Phil Sheridan's City Sports, one of the best attractions on the circuit, and did a good business at the Grand week 12.

Sam Devore's Own co., with the Great Leonard as a headliner, was the attraction at the Lafayette week 12.

F. T. O'CONNOR.

## LETTER LIST.

Members of the profession are invited to use the Mirror postage facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and unclaimed will be returned to the post-office. Circulators, postal cards and newspapers excluded.

## WOMEN.

Adair, Ida, Nell D. Anguish, Mrs. A. A. Andrus, Mrs. T. Q. Adair, Daisy Adams, Malvina Arment, Anna Alms, Jessica D. Arnold, Mrs. S. T. Armstrong.

Bailey, Frankie, Marion H. Bettens, Belle Boles, Grace Barber, Helen Brooks, Annetta Berkeley, Anita Bridges, Dorothy Benton, George M. Braslan, Soudee Berry, Mrs. Edward Beckett, Gertrude Bonfield, Lillian Beckett, Viola Bancroft, Beatie D. Brown, Billy Beard, Gertrude Berber, Mary A. Beyer, Mrs. Ed. Baender, Margaret Bird, Vellma Berre, Hans B. Beyer, Helen Boyle, Iola V. Boardway, Ethyle C. Benham.

Collette, Laura, Florence Craig, Alice Clifton, Violet Curtis, Marie Curtis, Viola Crane, Mabel Crowley, Clotilde Caldwell, Lillian Connor, Frances Clark, Leslie Carter.

Dupree, Minnie, Lillian Dilworth, Miss De Lorna, Helen Davenport, Vivian De Wolf, Dorothy Dannelly, Jennie Davis, Theo. De Cappel, Eva Davenport, Helen Davidson, Dickie Deigan, Beatie Dainty, Dorothy Dixon, Mamie H. De Vries, Dorothy Decker, Stella De Kota, Lydia Dickson, Elsie E. Darling, Elizabeth De Witt, Clara Dickson, Louise Dickson, Ada Deaves.

Marie, Erminie, Ruth Elliott, Maud Earl, Virginia Earle, Edna Earle, Flo. Richard, Julia Earl, Mabelle Elliott, Maud Earle, Gertrude Earl.

Ford, Lynette, Mrs. Chan, E. Fisher, Mrs. David M. Finley, Minnie L. Ferguson, Elsie Ferguson, George Franchilli, Ada Fairchild.

Greer, Mabel, Marie Gebhardt, Florence Gunther, Mae Gundersman, P. Gilmore, Fanny Granger, Georgia E. Griffith, Edythe Gibbons, Mary Graham, Gertrude Griffith, Lillian L. Grand, Margie Gehrus.

Hartley, Maudie, Nina Herbert, Rosina Henley, Jessie Howe, Adeline E. Hall, Constance Hamilton, Adel Hinton, Alice Hills, Elsie Hamilton, Fern Hamilton, Midge Hooper, Frances Hickman, Daisy E. Hall, May Helworth, Mary L. Howe, Diana Hunker, Edna M. Howland, Elida Hawthorne.

Jackson, Belle, Annie Jones, Eleanor Jennings, Caroline Jackson.

Kruse, Dorothy, Mrs. J. M. Kof, Carin Knight, Marie La Mar, Rose La Harris, Virginia Lawrence, Florence E. Lester, Gertrude E. J. Lloyd, Mrs. Wm. Long, Caroline Locke, Lucille Loring, Mrs. Chas. C. Lovitt, Anabel Lewis, Helen Lansing, Ida Lyford, Annie Lane, Lucile La Verne.

Mason, Helene, Mae Murray, Gypsy O. Martin, Mabel F. Meredith, Grace Miller, Gertrude D. Magill, Dorothy Morton, Edith Moore, Margaret Moore, Solie Morris, Edith Mylio, Irene Moore, Rose Manmor, Rose Maurer, Lillian Morrison, Bertie May, Addie E. Moore, Mrs. Bryant McBride, Mrs. H. A. McGraw, Nell McGraw, Mrs. H. McGowan, Margaret McDonald, Helen McCabe, Lottie McGowan, Ruth Macaulay, Violet MacMillan.

Nelson, Jeannette, Margaret Neville, E. Nugent, Beatrice Nichols, Dell D. Nichols.

O'Brien, Catharine, Marie Oliver.

Palma, Pearl, Helene Flagore, Cecile Pink, Marie

## Harry Clay Blaney and Kitty Wolfe

Topped the big bill at the beautiful Majestic Theatre, Chicago, last week and Amy Leslie, Chicago News, said:

"\*\*\*\* Kitty Wolfe is one of the brightest comedienne, story tellers and bouffe singers in the country and she dresses tastefully, dances, jokes and acts with equal art. Mr. Blaney is a tremendous card out west and he will build his following wherever he goes and as fast as he travels. They are exceptional vaudeville artists."

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Grady, Thos, Rich'd, Garrick, Arlie H. Gardner, Frank C. Griffith, Joe. Graham, W. M. Goodwin, Francis Gold, Etienne Gerardo.

Hart, Tony, Chauncey Herbert, Mahlan Hamilton, Edward Hanson, Ralph Hanner, Lafayette Hall, Harry Haguenotte, Kendrick Hall, Wm. Humphrey, W. Henderson, J. H. Hunter, W. C. Henderson, P. C. Hartigan, Joe. Harman, Harry H. Hanson, Wm. A. Hackett, Frank Hammond, Alf. H. Hastings.

Irwin, Thos., Paul Irving.

Johnson, Walter, Harvard Judge, H. D. Johns, Trus S. James.

Kelli, Frank, Jack Kilday, W. J. Kingsley, Wm. Kitts, Geo. Knowles, Jacques Kruger.

Leons, Tom, Dan Lond, J. A. Lucy, Douglas Lloyd, Harry Linsen, Jack Lampe, Joe. Le Brandt, Frank Lator, Wm. L. Lewis, Robt. Lawler, Harry Lovell, Wm. Langham, W. N. Lawrence, Sylvia Lee, Everett Lovett, Homer Lind.

Mortimer, Edmund, Clark Marboro, E. R. Miles, Gwoggo Mohawk, Iola Maynard, G. G. Moore, Paul Metchett, Wm. Morris, Joe. Mann, Percy Meidon, Howard Minkner, Paul R. Meacham, Edward Montgomery, Sam'l C. Morris, Chas. E. E. Haulon, J. H. Millington, Harvey Mondoran, Danny Mann, Theo. Melane, Joe. E. Mack, Geo. Mack, Joe. McMurtrie, Geo. D. Mackey, Donald McDonald, Harry McBride.

Morton, W. T., Johnny Naton, A. W. Nichols, Geo. Norville, Jas. Nell, Gordon Nanas, Ned Nye.

Plett, Geo. F., R. G. Pittkins, R. H. Perkins, Edwin F. Phillips, Harry Pankish, Chas. W. Phillips, C. L. Perrin, Wells A. Playter, Geo. Palmer.

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Vroom, Edward, Joe. Van de Berg, Jas. Vincent. West, Joe., Joe. M. Welch, Bert C. Wood, P. Collins Wildman, Thos. Welch, Clarence West, Harry Welton, Al. Wallace, A. E. Wilker, Joe. K. Whitman, Geo. Wharmack, Fred Ward, Fred Walcott, Wm. Wharton, Arthur Ward, Gay Wilson, C. H. Weston, Fred Wyckoff.

## REGISTERED MATTER

Clara Puckett, Harry S. Shelden, Ernest Pransell, Sidney McCurdy, F. A. Pomeroy, Jas. Carter, Walter K. Lawrence, Chas. W. Babin.



# DATES AHEAD

Managers and agents of touring companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be sent to reach us on or before that day.

## DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Pittsburgh, Pa., 19-24, Chicago, Ill., 25-31.  
 AMERICAN BOBO (J. F. Hennington, mgr.): Cleveland, Ohio, 24, 25, 26, 27, 28, 29, 30, 31, 1938.  
 ANGEL AND THE OX: Toledo, O., 19-21.  
 ARIZONA (Garry E. Ransome, mgr.): St. Joseph, Mo., 19-21, Trenton, N. J., 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1938.  
 ARLEKIN, GEORGE (The Devil; Harrison Grey Fish, mgr.): New York City Aug. 18-19, 1938.  
 AS TOLD IN THE BIBLE (W. F. Mann, owner): Centralia, Ill., 20, Boston, 21, East St. Louis, 22-24, Collinsville, 25, Macomb, 26, Mt. Vernon, 27, Johnson City, 28, Carterville, 29, Danville, 30.  
 AT CHIFFLE CREEK (R. J. Carpenter, mgr.): Portland, Ore., 19-24.  
 AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Johnston, Pa., 20, Altoona, 21, Barnesboro, 22, Pottsville, 23, New Castle, 24.  
 BACHELOR'S HONEYMOON (Gibson and Gilson, mgr.): Yonkers, N. Y., 19-21, Le Mars, Ia., 22, Sioux Falls, S. D., 23, Sioux City, Ia., 24, Hartington, Neb., 25, Bloomfield, 27, Wayne, 28, Norfolk, 29, Stanton, 30, Waverly, 31.  
 BARRYMORE, ETHEL (Charles Frohman, mgr.): St. Paul, Minn., 19-21, Minneapolis, 22-24, Milwaukee, Wis., 25-28, Rockford, Ill., 29, 30, 31, 1938.  
 BATES, BLANCHE (David Belasco, mgr.): New York City Sept. 21-1938.  
 BELLEVUE (Daniel Frohman, mgr.): Boston, Mass., 12-Nov. 21.  
 BEN HUB (Klaw and Erlanger, mgrs.): Lincoln, Neb., 19-21, St. Joseph, Mo., 22-24, Joplin, 25-28, Topeka, Kan., 29-31.  
 BILLY THE KID (Chas. H. Weger, mgr.): Philadelphia, Pa., 19-24, Trenton, N. J., 25, 27, Burlington, N. H., 28, New Brunswick, 29, Plainfield, 30, Perth Amboy, 31.  
 BLACK BEAUTY (Walter Adams, mgr.): Meriden, Conn., 19-20, Middletown, 21, Holyoke, Mass., 22, Springfield, 23, 24, New Britain, Conn., 25, Waterbury, 26, 27, 28, New Haven, 29-31.  
 BLACKMAILERS OF NEW YORK (Aubrey Mittenhalt, mgr.): Philadelphia, Pa., 12-24.  
 BLAIR, EUGENE (Kaufman and Miller, mgrs.): Jersey City, N. J., 19-24, Rochester, N. Y., 25-28, Syracuse, 29-31.  
 BONNIE, JESSIE (A. L. Wilbur, mgr.): Washington, D. C., 19-24, New York City 25-31.  
 BOY DETECTIVE (Chas. H. Weger, mgr.): New York City, 19-21.  
 BREWSTER'S MILLIONS (Frederick Thompson, mgr.): Indianapolis, Ind., 19-24, Dayton, O., 25, 27, Springfield, 28, Columbus, 29-31.  
 BREWSTER'S MILLIONS (Southern; Cohen and Harris, mgrs.): Chicago, 19-21, Beaumont, 21, Galveston, 22, Houston, 23, 24, San Antonio, 25, 26, Waco, 27, Ft. Worth, 28, Dallas, 30, 31.  
 BUNCH OF KEYS (Gus Bother, mgr.): Saratoga, N. Y., 20, Port Henry, 21, Plattsburgh, 22, Middleburgh, 23, Morrisville, N. J., 24, Lehigh, Pa., 25, Mauch Chunk, 26, Reading, 27.  
 BUNCO IN ARIZONA (J. L. Verone Amuse Co., Inc., mgrs.): Jersey City, N. J., 19-24, Newark, 25-31.  
 BURKE, BILLIE (Charles Frohman, mgr.): New York City Aug. 27-1938.  
 CALLAHAN, JOSEPH (The Devil; J. D. Barton, mgr.): New York City, 19-21, Palmyra, N. Y., 22-24, Norwich, 25, Rome, 26, New York City, 27-31.  
 CARD KING OF THE COAST: Fall River, Mass., 19-24.  
 CHECKERS (Cornelius Gardner, mgr.): Portland, Ore., 19-20, Salem, 21, Marysville, 22, 23, Sacramento, 24, Stockton, 25, San Francisco, 26-31.  
 CLANNAN (George H. Brenner, mgr.): Penticton, Ore., 20, Baker City, 21, Weiser, Ida., 22, Boise, 23, 24, Pocatello, 25, Logan, U. T., 27, Ogden, 28, Salt Lake City, 29-31.  
 COLLIER, WILLIAM (Charles Frohman, mgr.): Chicago, Ill., 19-21.  
 CONVICT AND THE GIRL (Mittenhalt Brothers' Amusement Co., mgrs.): Montreal, P. Q., 19-24, Ottawa, Ont., 25-28.  
 CONVICT (A. H. Woods, mgr.): Boston, Mass., 19-24, Providence, R. I., 25-31.  
 CORBETT, JAMES J. (H. H. Frazee, prop.): Victoria, B. C., 20, Vancouver, 21, 22, Bellingham, Wash., 23, Everett, 24, Seattle, 25-31.  
 COUNTRY SHERIFF (H. H. Frazee, mgr.): Birmingham, N. Y., 20, Pittsford, 21, Hamilton, 22, Allentown, 23, Stratford, 24, 25, Bethlehem, 27, E. Stroudsburg, 28, Lebanon, 29, Harrisburg, 30, Lancaster, 31.  
 COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): Newark, N. J., 19-24, Philadelphia, Pa., 25-31.  
 COWBOY GIRL (Kilroy and Britton, mgrs.): Grand Rapids, Mich., 19-21, Ft. Wayne, Ind., 22-24, Toledo, O., 25-28, Adrian, Mich., 29, Flint, 30, Ann Arbor, 31.  
 COW PUNCHER (Central; W. F. Mann, prop.): Grinnell, Ia., 20, Newton, 21, Des Moines, 22-24, Marshalltown, 25, Oskaloosa, 26, Albion, 27, Centerville, 28, Corydon, 29, Leon, 30, Creston, 31.  
 COW PUNCHER (Eastern; W. F. Mann, prop.): Lockhaven, Pa., 20, Reading, 21, Clearfield, 22, Clearwater, 23, Brookville, 24, Reynoldsburg, 27, Du Bois, 28, Indiana, 29, Blairsville, 30, Greensburg, 31.  
 CRANE, WILLIAM H. (Charles Frohman, mgr.): Brooklyn, N. Y., 19-24, Philadelphia, Pa., 25-31.  
 CROOKED BLADE'S REVENGE (H. H. Woods, mgr.): Cincinnati, O., 19-24, Hamilton, 25, Dayton, 26-28, Columbus, 29-31.  
 CUSTER'S LAST FIGHT (Mittenhalt Brothers, mgrs.): Scranton, Pa., 19-21, Wilkes-Barre, 22-24, Davenport, 25, 26, 27, 28, 29, 30, 31, 1938.  
 DAVEY HANCOCK (H. H. Frazee, mgr.): Vicksburg, Miss., 20, Greenville, 21, Jackson, 22, Natchez, 23, Baton Rouge, La., 24, Donaldsonville, 25, Brookhaven, Miss., 26, Hattiesburg, 27, Demopolis, Ala., 28, Uniontown, 29, Tusculum, 30, Columbus, Miss., 31.  
 DEVIL (Louis Fleer, mgr.): Crestline, O., 21.  
 DEVIL (Smith and Kettering, mgrs.): Chatham, Ont., 20, Petrolia, 21, St. Thomas, 22, London, 23, Hamilton, 24, Woodstock, 25, St. Marys, 27, Guelph, 28, Galt, 29, St. Catharines, 30.  
 DEVIL (Henry W. Savage, mgr.): Los Angeles, Cal., 19-24, San Diego, 25, 26, Santa Ana, 27, Santa Barbara, 28, Riverside, 29, Pomona, 30, Redlands, 31.  
 DEVIL (Henry W. Savage, mgr.): New York City Aug. 18-19, 1938.  
 DION O'DARE (Charles E. Blaney, mgr.): Hoboken, N. J., 19-21, Elizabeth, 24.  
 DORO, MARIE (Gustave Frohman, mgr.): Portsmouth, N. H., 20, Lynn, Mass., 21, Haverhill, 22, Mackinac Island, 23, Bedford, 24, Concord, 27, Fall River, 28, Providence, R. I., 29-31.  
 DREW, JOHN (Charles Frohman, mgr.): New York City Sept. 14-1938.  
 EDISON, ROBERT (Henry B. Harris, mgr.): New Brunswick, N. J., 20.  
 ELI AND JANE (Harry Green, mgr.): Morrisville, Ill., 22, Raymond, 24.  
 ELIOTT, MAXINE (George J. Appleton, mgr.): New York City Oct. 3-31.  
 FARMER'S DAUGHTER (Ed. Anderson, mgr.): Alamo, Ill., 20, Alexandria, 21, Abingdon, 22, Galeburg, 23, Keokuk, 24, Peoria, 25, Moline, 26.  
 FARMER, DUSTIN (Lieber and Co., mgrs.): San Francisco, Cal., 19-24, Oakland, 25-28, San Jose, 29, Stockton, 30, Sacramento, 31.  
 FAULT (White's; Olga Vorne White, mgr.): York, Neb., 20, Kearney, 21, Hastings, 22, Crete, 23, Harvard, 24, Grand Island, 25, Minden, 27, Holdrege, 28, O'Neill, 29, Norton, 30, Phillipsburg, 31.  
 FAVERHAM, WILLIAM (Felix Iman, mgr.): Chicago, Ill., 5-24.  
 FIGHTING PARSON (W. F. Mann, prop.): Richmond, Ind., 20, Connersville, 21, Greensburg, 23, Shelbyville, 24, Franklin, 25, Columbus, 27, Seymour, 28, Bloomington, 29, Linton, 30, Brazil, 31.  
 FIGMAN, MAX (John Cort, mgr.): Great Falls, Mont., 20, Butte, 21, 22, Missoula, 23, Wallace, Ida., 24, Lewiston, 25, Spokane, Wash., 26-31.  
 FLAMING ARROW (Co. of Lincoln J. Carter, mgr.): Seattle, Wash., 19-24, Portland, Ore., 25-31.  
 FLAMING ARROW (Co. of Lincoln J. Carter, mgr.): Mitchell, S. D., 20, Howard, 21, Platteau, 22, Madison, 23, Arlington, 24, Brookings, 25, Watertown, 27, Clark, 28, Redfield, 29, Aberdeen, 30, Huron, 31.  
 FOUR CORNERS OF THE EARTH (Kilmt and Garsulo Co., props.): San Francisco, Cal., 19-24, Sacramento, 25, Stockton, 26, Petaluma, 27, San Jose, 28, Modesto, 29, Fresno, 30, Hanford, 31.  
 FROM BROADWAY TO THE BOWERY (Harry Sellers and Co., Inc., mgrs.): Cleveland, O., 19-24, Indianapolis, Ind., 25-28, Dayton, O., 29-31.  
 FROM SING SING TO LIBERTY (Charles E. Blaney, mgr.): New York City 19-24, Waterbury, Conn., 25, Bridgeport, 26, New Haven, 28, Hartford, 29-31.  
 FULLER, ETHEL (Rusellville, Ky., 20, Central City, 21, Owensboro, 22, Morganfield, 23, Henderson, 24, Sebree, 25, Madisonville, 27, Princeton, 28, Paducah, 29, Paris, Tenn., 30, Union City, 31.  
 GAMBLER OF THE WEST (A. H. Woods, mgr.): Brooklyn, N. Y., 19-24, Philadelphia, Pa., 25-31.  
 GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Joe Grismer, mgrs.): New York City Sept. 20-1938.  
 GEORGE, GRACE (Wm. A. Brady, mgr.): Glens Falls, N. Y., 20, Bennington, Vt., 21, Albany, N. Y., 22, Amsterdam, 23, Schenectady, 24.  
 GILLETTE, WILLIAM (Charles Frohman, mgr.): New York City 19-1938.  
 GILMORE, PAUL (Gus Murray, mgr.): Corning, N. Y., 20, Hornell, 21, Bradford, Pa., 22, Meadville, 23, Erie, 24, Jamestown, N. Y., 25, Ridgway, Pa., 27, Kane, 28, Warren, 29, Franklin, 30, Shars, 31.  
 GIRL AND THE GAWK (Will H. Locke, mgr.):

Akely, Minn., 20, Fargo, 21, Wahpeton, N. D., 22, Wheaton, Minn., 23, Graceville, 24.  
 GIRL AND THE GAWK (Will H. Locke, mgr.): Ft. Dodge, Ia., 20, Western City, Ia., 21, Iowa Falls, 22, Dubuque, 23, Albia, 24, Verona, 25, Chillicothe, 26, Island, 27, Moline, 28, Clinton, Ia., 29, Maquoketa, 30, Anamosa, 30, Marquette, 31.  
 GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 19-24.  
 GOOD FELLOW (H. Arthur De Bala, mgr.): Warren, O., 20, Kent, 21, Maumett, 22, Alliance, 23, Stephensville, 24, New Kensington, Pa., 25, Tarentum, 26.  
 GOVERNOR'S PARLOR (H. H. Whitaker, mgr.): Wytheville, W. Va., 20, Marion, 21, Abingdon, 22, Glenville, Tenn., 23, Clarksville, O., 24, Chillicothe, 27, Xenia, 28, Piqua, 29, Keston, 31.  
 GRAUSTARK (Eastern; A. G. Delamater, mgr.): Toledo, O., 19-24, Toronto, Ont., 20-31.  
 GRAUSTARK (Western; A. G. Delamater, mgr.): Clearfield, Pa., 20, Ridgway, 21, Kane, 22, Bradford, 23, Jamestown, 24, Titusville, 25, Meadville, 27, Greenville, 28, Sharon, 29, New Castle, 30, Beaver Falls, 31.  
 GREAT DIVIDE (Henry Miller, mgr.): Winston-Salem, N. C., 20, Durham, 21, Raleigh, 22, Fayetteville, 23, 24.  
 GREAT DIVIDE (Western; Henry Miller, mgr.): Fond du Lac, Wis., 20, Appleton, 21, Oshkosh, 22, Madison, 23, Winona, 24, La Crosse, Wis., 25, 26, Albert Lea, Minn., 27, Mankato, 28, Faribault, 29, Red Wing, 30, Stillwater, 31.  
 HACKETT, NORMAN (Jules Murry, mgr.): Jackson, Tenn., 20, Nashville, 21, Chattanooga, 22, Bristol, 23, Bluefield, W. Va., 24, Roanoke, Va., 25, Richmond, 26, Charlottesville, 27, Lynchburg, 28, 29.  
 HALL, HOWARD (Howard Hall Amusement Co., props.): Brooklyn, N. Y., 19-24.  
 HANFORD, CHARLES (H. Lawrence Walker, mgr.): Atlanta, Ga., 19, 20, Macon, 21, Columbus, 22, Montgomery, Ala., 23, Birmingham, 24, Memphis, Tenn., 25, 27, Johnson, Ark., 28, Hot Springs, 29, Little Rock, 30, Ft. Smith, 31.  
 HENRICK, HENRY (Gray, mgr.): Akron, O., 22-24, Elyria, 25, Norwalk, 27, Sandusky, 28, Toledo, 29-31.  
 HER FIRST FALSE STEP (E. J. Carpenter, mgr.): Hastings, Neb., 21, Grand Island, 22, Kearney, 23, North Platte, 24, Denver, Colo., 25-31.  
 HERMAN, SELMA (H. Greenway, mgr.): Baltimore, Md., 19-24.  
 HIGGINS, DAVID (Stair and Nicola, mgrs.): Minneapolis, Minn., 19-24, Madison, Wis., 25, Rockford, Ill., 26, Joliet, 27, 28, 29, 30, 31.  
 HIS TERRIBLE SECRET (Chas. E. Blaney Amusement Co., mgrs.): Newark, N. J., 19-24, Washington, D. C., 25-31.  
 HOLY CITY (H. B. Blackaller, mgr.): Grand Forks, N. D., 20.  
 HOLY CITY (Western; Le Comte and Fleisher, mgrs.): Roslyn, Wash., 20, Cleburn, 21, Everett, 22, Mt. Vernon, 23, Anacortes, 24, Bellingham, 25, Vancouver, B. C., 26, New Westminster, 27, Nanaimo, P. E., 28, Ladysmith, 29, Victoria, 30, Tacoma, Wash., 31.  
 HORROR, JOE (W. M. Goodwin, mgr.): Ashtabula, O., 20, Lorain, 21, Norwalk, 22, Elkhart, Ind., 23, 24, 25, 26, 27, 28, 29, 30, 31.  
 HUMAN HANDBALL (H. E. Nankville, prop.): Dixon, Ill., 20, Freeport, 21, Rockford, 22, Janesville, Wis., 23, Elgin, Ill., 24, La Salle, 25, Peru, 26, Bloomington, 27, Sullivan, 28, Casey, 29, Terre Haute, Ind., 30-31.  
 IN AT THE FIVE (Linda J. Carter, mgr.): St. Louis, Mo., 19-24, Cincinnati, O., 25-31.  
 IN OLD KENTUCKY (A. W. Dingwell, mgr.): Chattanooga, Tenn., 19-24.  
 IN WYOMING: Billings, Mont., 21, Big Timber, 22, Livingston, 23, Helena, 24, Great Falls, 25, 26, Anaconda, 27, Deer Lodge, 28, Hamilton, 29, Missoula, 30.  
 INDIAN'S SECRET (Lincoln J. Carter, mgr.): Pittsburgh, Pa., 19-24, Cleveland, O., 25-31.  
 IRVING, EDWARD (Charles Frohman, mgr.): New York City Sept. 20-1938.  
 IT'S NEVER TOO LATE TO MEND (A. J. Spencer, mgr.): Brooklyn, N. Y., 19-24.  
 JACK SHEPPARD (The Bandit King (A. H. Woods, mgr.): Columbus, O., 19-21, Toledo, 22-24, Chicago, Ill., 25-31.  
 JAMES, LOUIS (Wallace Munro, mgr.): Joplin, Mo., 20, Topeka, Kan., 21, Kansas City, Mo., 22-24, Atchison, Kan., 25, St. Joseph, Mo., 27, Des Moines, Ia., 28, 29, 30, 31, 1938.  
 JANE EYRE (Eastern; Rowland and Clifford, mgrs.): Hammond, Ind., 19-21, Grand Rapids, Mich., 22-24, Chicago, Ill., 25-31.  
 JANE EYRE (Central; Rowland and Clifford Amusement Co., mgrs.): Rockford, Ind., 20, Tipton, 21, Frankfort, 22, Cayuga, 23, Logansport, 24, Michigan City, 25, Dowagiac, Mich., 26, Benton Harbor, 27, Three Rivers, 28, Charlotte, 29, Marshall, 30, Coldwater, 31.  
 JANE EYRE (Coast; Rowland and Clifford Amusement Co., mgrs.): Strong Kan., 20, Peabody, 21, Wichita, 22, Newton, 23, Great Bend, 24, Larned, 27, Garden City, 28, Lamar, Colo., 29, La Junta, 30, Rocky Ford, 31.  
 JEFFERSON, JOSEPH AND WILLIAM W. (S. W. Donalds, mgrs.): Seattle, Wash., 19-21, Olympia, 22, Hoquiam, 23, Aberdeen, 24, Portland, Ore., 25-28, Astoria, 29, Vancouver, Wash., 30, Salem, Ore., 31.  
 KIDNAPPED FOR A MILLION (E. H. Perry, mgr.): Springfield, 20, Indianapolis, 21, Evansville, 22, Gary, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1938.  
 KIDNAPPED IN NEW YORK (Havila and Nicolai, mgrs.): Uniontown, Ala., 20, Demopolis, 21, Tusculum, 22, Gadsden, 23, Decatur, 24, Nashville, Tenn., 25-31.  
 LENA RIVERS (Northern; Burton Nixon, mgr.): Dowagiac, Mich., 20, 30, Bend, Ind., 22, Michigan City, 23, Danville, Ill., 24.  
 LIEUTENANT AND THE COWBOY: South Chicago, Ill., 22-24, Moline, 25-31.  
 LIFE OF AN ACTRESS (Aubrey Mittenhalt, mgr.): Wilkes-Barre, Pa., 19-21, Scranton, 22-24, Philadelphia, 25-31.  
 LION AND THE MOUSE (Henry B. Harris, mgr.): August, 20, 21, Waterville, 22, Portland, 23, 24, Rockland, 25, Bath, 27, Lewiston, 28, Haverhill, Mass., 29, Worcester, 30, 31.  
 LION AND THE MOUSE (Henry B. Harris, mgr.): Chicago, Ill., 19-21.  
 LION AND THE MOUSE (Co. of Henry B. Harris, mgr.): Chattanooga, Tenn., 20, Knoxville, 21, Lexington, Ky., 22, Evansville, Ind., 23, Vincennes, 24, Terre Haute, 25, Peoria, Ill., 27, 28, Davenport, Ia., 29, La Crosse, Wis., 30, Winona, Minn., 31.  
 LITTLE OLIVE (H. R. Forrester, mgr.): St. Louis, Mo., 19-24.  
 LITTLE PROSPECTOR (Frank G. King, mgr.): Waterville, Cal., 20, Paso Robles, 21, Santa Maria, 22, San Luis Obispo, 23, Santa Barbara, 24, Los Angeles, 25-31.  
 LOST IN THE HILLS (R. W. Frazer, mgr.): Des Moines, Ia., 19-20, State Center, 21, Gowrie, 22, Madrid, 23, Perry, 24.  
 LOST TRAIL (Anthony E. Willis, mgr.): Chicago, Ill., 19-24, Leokerville, Ky., 25-31.  
 MACK ANDERSON (H. E. Peters, mgr.): Philadelphia, Pa., 2-24, Pittsburgh, 25-31.  
 MALLORY, CLIFTON (A. Arnold, mgr.): Barville, N. Y., 20, Sherburne, 21, Greene, 22, Oxford, 23, Oneonta, 24, Sidney, N. Y., 25, New Bedford, 26, Stamford, 27, Cooperstown, 28, Waterville, 29, Norwich, 30.  
 MAN FROM HOME (Lieber and Co., mgrs.): New York City Aug. 17-1938.  
 MAN FROM HOME (Lieber and Co., mgrs.): Peoria, Ill., 19, Galesburg, 20, Jacksonville, 21, Jacksonville, 22, The House of Wm. A. Brady and Max E. Grismer, mgrs.): Philadelphia, Pa., 5-Nov. 7.  
 MAN OF THE HOUR (Midland; Wm. A. Brady and Joe Grismer, mgrs.): Kansas City, Mo., 20, 21, Marion, 22, Newton, 23, Mansfield, 24, Erie, Pa., 25, Niagara Falls, N. Y., 26, Port Huron, Mich., 27, Bay City, 28, Saginaw, 31.  
 MAN OF THE HOUR (New England; Wm. A. Brady and Joe Grismer, mgrs.): Salem, Mass., 19-24, Gloucester, 25, Nahant, N. H., 27, Laconia, 28, Concord, 29, Portsmouth, 30, 31.  
 MAN OF THE HOUR (Western; Wm. A. Brady and Joe Grismer, mgrs.): Vancouver, B. C., 20, Bellingham, Wash., 21, Tacoma, 22, Ellensburg, 23, Yakima, 24, Spokane, 25-27, Walla Walla, 28, Baker City, Ore., 29, Boise, Ida., 30, Pocatello, 31.  
 MANN, LOUIS (Wm. A. Brady, mgr.): New York City Oct. 18-1938.  
 MANN, LOUIS (Wm. A. Brady, mgr.): Milwaukee, Wis., 19-24.  
 MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 5-31.  
 MANNERING, MARY (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 5-31.  
 MEADOW BROOK FARM (Central; W. F. Mann, prop.): Fairfield, Ia., 20, Ottumwa, 21, Washington, 22, Muscatine, 23, Iowa City, 24, Cedar Rapids, 25, Tama, 26, Grinnell, 27, Newton, 28, Des Moines, 29-31.  
 MEADOW BROOK FARM (Eastern; W. F. Mann, prop.): Auburn, N. Y., 20, Woodport, 21, Canastota, 22, Rome, 23, Utica, 24, Ilion, 25, Herkimer, 27, Ft. Plain, 28, Amsterdam, 31.  
 MELVILLE, ROSE (G. R. Sterling, mgr.): Deluth, Minn., 19-24, St. Cloud, 21, Winnetka, Mass., 22-24, Grand Forks, N. D., 25, Fargo, 27, Jamestown, 28, Miles City, Mont., 30, Billings, 31.  
 MESSENGER BOY (G. W. Gallagher, mgr.): Pittsburgh, Pa., 19-24, Buffalo, N. Y., 25-31.  
 MIDNIGHT FLYER (H. B. Richards, mgr.): Mt. Vernon, Ill., 20, Collinsville, 21, Harris, 22, Marion, 23, Paducah, Ky., 24.  
 MILDRED AND ROSE (Harry Rouchere, mgr.): Schenectady, N. Y., 20, 30, Glens Falls, 22, Plattsburgh, 23, 31, Albany, 31.  
 MILLIONAIRE AND THE POLICEMAN'S WIFE (A. H. Woods, mgr.): Cincinnati, O., 19-24, Columbus, 25-28, Toledo, 29-31.  
 MILLER, CHARLES (Charles Frohman, mgr.): New York City Sept. 19-1938.  
 MONTANA (Eastern; Harry D. Carey, prop.): Milwaukee, Wis., 19-24, St. Paul, Minn., 25-31.  
 MONTANA LIMITED (Eastern; Kilmt and Gansulo Co., props.): Erie, Pa., 19-21, Youngstown, O., 22-24, Pittsburgh, Pa., 25-31.

MONTANA LIMITED (Western; Kilmt and Gansulo Co., props.): Centralia, Wash., 20, Aberdeen, 21, Hoquiam, 22, Montesano, 23, Elma, 24, Seattle, 25-31.  
 MONTH CHIRO (Wm. Lennie, mgr.): Milwaukee, Wis., 19-24, Albia, 25, Verona, 26, Chillicothe, 27, Stryker, 28, Stamford, 29, Baird, 30, Marlin, 31, Sweetwater, 30, Midland, 30, Big Springs, 31.  
 MRS. TEMPLE'S TELEGRAM (Chas. H. Small and The Ball, mgrs.): New Britain, Conn., 20, Meriden, 21, Middletown, 22, Willimantic, 23, Norwich, 24, New London, 25, Westerly, R. I., 27, Woonsocket, 28, Attleboro, Mass., 29, Brockton, 30, Taunton, 31.  
 MRS. WIGGS OF THE CARRIAGE PATCH (Lieber and Co., mgrs.): Brooklyn, N. Y., 19-21.  
 NAKIMOVA, MRS. ALL (Sam S. and Lee Shubert, Inc., mgrs.): New York City 19-24, Chicago, Ill., 25-31.  
 NIELSON, HORTENSE (C. A. Gustaf, mgr.): Memphis, Tenn., 19, 20, Wynona, Ark., 21, Jackson, Tenn., 22, Union City, 23, Paducah, Ky., 24, Osceola, Ark., 25, Pine Bluff, 27, Little Rock, 28, Hot Springs, 30, Prescott, 31.  
 NEWMAN, JOSEPH (Ray McAndrew, mgr.): Windsor, Colo., 20, Greeley, 21, Cheyenne, Wyo., 22, Asht, Colo., 23, Ft. Lupton, 24, Brighton, 25, 26.  
 OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., 11-41.  
 OLD ARKADIA (A. A. Edwards, mgr.): Hastings, Mich., 20, Nashville, 21, Bellevue, 22, Macon, 23, Concord, 24, Reading, 25, Union City, 27, Colon, 28, Three Rivers, 29, Decatur, 30, Milledgeville, Ind., 31.  
 ON THE BRIDGE AT MIDNIGHT (Eastern; Kilmt and Gansulo Co., mgrs.): Brunswick, Ga., 20, Jacksonville, Fla., 21, Warrenton, Ore., 22, Valdosta, 24, Thomasville, 25, Bainbridge, 27, Albany, 28, Cordele, 29, Americus, 30, Macon, 31.  
 ON THE BRIDGE AT MIDNIGHT (Western; Kilmt and Gansulo Co., mgrs.): Brigham City, 20, Logan, 21, Pocatello, Ida., 22, Idaho Falls, 23, Dillon, Mont., 24, Butte, 25, Great Falls, 26, Helena, 27, Missoula, 28, Burke, Ida., 29, Harrison, 30.  
 ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Brooklyn, N. Y., 19-24, New York City 25-31.  
 O'NEILL, NANCE (Edward E. Rice, mgr.): Washington, D. C., 19-24, Pittsburgh, Pa., 25-31.  
 OPIUM FIEND (Copeland Bros., mgrs.): San Marco, Tex., 20, Austin, 21, Temple, 22, Bellinger, 23, Coleman, 24, San Angelo, 25, Brownsville, 26, Comanche, 28, Dublin, 29, Weatherford, 30, Abilene, 31.  
 OPIUM SMUGGLERS OF 'FRISCO (A. H. Woods, mgr.): Louisville, Ky., 19-24, Cincinnati, O., 25-31.  
 OSTERMAN, KATHERINE (M. Osterman, mgr.): Kansas, O., 20, Wilmington, 21, Newnan, 22, Newnan, 23, Nelsonville, 24, Marietta, 25, St. Marys, W. Va., 27, Steubenville, O., 28, Wheeling, W. Va., 29-31.  
 OUR NEW MINISTERS (Joseph Conyers, mgr.): Brockton, Mass., 19-24, Kingston, 21, Peterborough, 22, Buffalo, N. Y., 23, 24.  
 OUTLAW'S CHRISTMAS (P. H. Sullivan, mgr.): South Chicago, Ill., 19-21, Hammond, Ind., 22-24, Chicago, Ill., 25-31.  
 PAID IN FULL (Atlantic; Wagonah and Kemper, mgrs.): Norwich, Conn., 20, New London, 21, Fitchburg, Mass., 22, Holyoke, 23, Northampton, 24, Pittsfield, 25, Great Barrington, 27, North Adams, 28, Bennington, Vt., 29, Schenectady, N. Y., 30, 31.  
 PAID IN FULL (Atlantic; Wagonah and Kemper, mgrs.): Spokane, Wash., 22, 24.  
 PAID IN FULL (Wagonah and Kemper, mgrs.): New York City Feb. 20-1938.  
 PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): St. Johnsville, N. Y., 20, Canastota, 21, Adams, 22, Carthage, 23, Watertown, 24, Canastota, 25, Baldwinsville, 27, Canastota, 28, Norwich, 29, Greene, 30, Binghamton, 31.  
 PATTON, W. B. (J. M. Stout, mgr.): Creston, Ia., 20, Tarkio, Mo., 21, Clarinda, Ia., 22, Red Oak, 23, Atlantic, 24, Council Bluffs, 25, Norfolk, Neb., 26, Hastings, 28, Holdrege, 29, York, 30, Fairbury, 31.  
 PHANTOM (Lieber and Co., mgrs.): Chicago, Ill., 19-24.  
 POLLY OF THE CIRCUS (Fred Thompson, mgr.): Philadelphia, Pa., 5-24, New York City 25-31.  
 POYNTER, BEULAH (Burton Nixon, mgr.): Winchester, Ky., 20, Lexington, 21, Frankfort, 22, Owensboro, 23, Louisville, Ind., 24, 25, 26, 27, 28, 29, 30, 31.  
 PRINCE OF SWINDLERS (A. H. Woods, mgr.): Hoboken, N. J., 22-24, Bayonne, 25-28.  
 RIGHT OF WAY (Klaw and Erlanger, mgrs.): Detroit, Mich., 19-24, Louisville, Ky., 25-28, Indianapolis, Ind., 29-31.  
 RIGHT TO LIVE (R. L. Giffen, mgr.): Washington, D. C., 26-31.  
 ROAD TO YESTERDAY (Sam S. and Lee Shubert, Inc., mgrs.): Detroit, Mich., 19-24, Peoria, Ill., 20, Clinton, 21, Rockford, Ill., 22, Davenport, Ia., 23, Clinton, 24, Rockford, Ill., 25, Racine, Wis., 31.  
 ROBSON, MAX (L. S. Rine, mgr.): Minneapolis, Minn., 19-21, St. Paul, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1938.  
 ROCKY MOUNTAIN EXPRESS (Eastern; Kilmt and Gansulo Co., props.): Albany, Ore., 20, Salem, 21, Eugene, 22, Medford, 23, Ashland, 24, Redding, Cal., 25, Chico, 27, Marysville, 28, Woodland, 29, Sacramento, 30.  
 ROUND UP (Klaw and Erlanger, mgrs.): Boston, Mass., 5-31.  
 ROYAL SLAVE (George H. Bobb, mgr.): What Cheer, Ia., 20, Deep River, 21, Marengo, 22, Brooklyn, 23, Waterloo, 24, Indianola, 25, Adel, 26, Iowa, 27, Guthrie Center, 28, Anita, 30, Audubon, 31.  
 RUSSELL, ANNIE (Wagonah and Kemper, mgrs.): Rochester, N. Y., 19-21, Schenectady, 22, Albany, 23, 24, 25, 26, 27, 28, 29, 30, 31.  
 RUSSELL, LILLIAN (Joseph Brooks, mgr.): New York City Sept. 7-1938.  
 SANTIAGO, JOSEPH (Wm. Wood, mgr.): Philadelphia, Pa., 19-24, Baltimore, Md., 25-31.  
 SARGO (Howard Powers, mgr.): Clinton, Ia., 20, Rockford, Ill., 21, Dixon, 22, De Kalb, 23, Beloit, Wis., 24.  
 SELWYN, EDGAR (Henry B. Harris, mgr.): Philadelphia, Pa., 19-24.  
 SERVANT OF THE HOUSE (Henry Miller, mgr.): New York City Oct. 10-1938.  
 SHADOWED BY THREE (W. F. Mann, prop.): Buffalo, N. Y., 19-24, Toronto, Ont., 25-31.  
 SHADOWS OF A GREAT CITY (Wm. L. Malley, mgr.): New York City, 19-24.  
 SHEPHERD KING (Wm. A. Brady, mgr.): Pittsburgh, Pa., 19-24, Philadelphia, 25-31.  
 SHOEMAKER (Barton and Wiswell, Inc., mgrs.): New York City 19-24, Syracuse, N. Y., 25-28, Rochester, 29, 30, 31.  
 SHORE ACRES (Miller and Rheinstrom, mgrs.): Nashville, Tenn., 19-24.  
 SIN PERKINS (Eddie Delaney, mgr.): Chambersburg, Pa., 20, Waynesboro, 21, New Oxford, 22, Hanover, 23, York, 24, Columbia, 25, Gettysburg, 27, Carlisle, 28, York, 29, Norrisburg, 30, West Chester, 30, Coatesville, 31.  
 SKINNER, OTIS (Charles Frohman, mgr.): Cincinnati, O., 19-24, Kansasville, 20, Wheeling, W. Va., 21, Manchester, N. H., 22, Grand, 23, Youngstown, O., 24, Altoona, Pa., 31.  
 SKY FARM (E. F. McKee, mgr.): Lowell, Mass., 19-24, Franklin, N. H., 25, Laconia, 27.  
 SOLD INTO SLAVERY (A. J. Spencer, mgr.): Chicago, Ill., 19-21.  
 SPIRIT OF PAUL DOONE (Lincoln J. Carter, mgr.): Syracuse, N. Y., 19-21, Rochester, 22-24, Philadelphia, Pa., 25-31.  
 SPOONER, CECIL (Charles E. Blaney, mgr.): Providence, R. I., 19-24, Hoboken, N. J., 25-28, Paterson, 29-31.  
 SQUARE DEAL (Eastern Amusement Co., mgrs.): Norfolk, Va., 19-24, Philadelphia, Pa., 25-31.  
 STALL, ROSE (Henry B. Harris, mgr.): St. Louis, Mo., 19-24, Kansas City, 25-31.  
 STRAIGHT ROAD (Edgar Forrest, mgr.): Hartford, Conn., 19-21, New Haven, 22-24.  
 STRONGHEART (W. G. Tidale, mgr.): Carbondale, Pa., 20, Scranton, 21, Pittston, 22, Hazleton, 23, Pottsville, 24, Williamsport, 25, Scranton, 27, Clearfield, 28, Pottsville, 29, Newport, 30, Batesville, 30, Little Rock, 30, Hot Springs, 31.  
 TERRY AND DOROTHY (Central; W. F. Mann, prop.): Taylorville, Ill., 20, Pana, 21, Shelbyville, 22, Nokomis, 23, Hillsboro, 24, Belleville, 25, Centralia, 26, Mt. Carmel, 27, McLeansboro, 28, Harrisburg, 29, Mt. Vernon, 30, Henderson, Ky., 31.  
 TEMPER AND BURNING (Eastern; W. F. Mann, prop.): Schuylerville, N. Y., 21, Greenville, 22, Hancock Falls, 23, North Adams, Mass., 24, Pittsfield, 27, Westfield, 28, Springfield, 29-31.  
 TEMPER AND BURNING (Western; W. F. Mann, prop.): 22, Fonda, 23, Ft. Dodge, 24, Webster City, 25, Iowa Falls, 27,



DOMINIAL BELLES (W. Martin, mgr.): St. Joseph, Mo., 19-24, Kansas City 26-31.  
JOEY CORNERS GIRLS (Rosenbaum, mgr.): Rochester, N. Y., 19-31, Paterson, N. J., 19-34.  
CRACKER JACKS (Robert Gordon, mgr.): Detroit, Mich., 19-24, Chicago, Ill., 26-31.  
DAINTY DUCHESSES (Webster and Lamb, mgrs.): Washington, D. C., 19-24, Pittsburgh, Pa., 26-31.  
DEVEREUX SASS (A. H. Seiden, mgr.): Detroit, Mich., 19-24, Chicago, Ill., 26-31.  
DEARLAND BURLINGUES (Winer and Marion, mgrs.): St. Paul, Minn., 19-24, Des Moines, Ia., 26-31.  
DUCKLINGS (Frank J. Calder, mgr.): Troy, N. Y., 19-24, Albany 22-24, Boston, Mass., 26-31.  
DEWEY BURLINGUES (Jesse, mgr.): Washington, D. C., 19-24, Baltimore, Md., 26-31.  
FADS AND FOLLIES (C. R. Arnold, mgr.): Birmingham, Ala., 19-24, New Orleans, La., 26-31.  
FASHION FLATS BURLINGUES (Charles Faller, mgr.): Kansas City, Mo., 19-24, Chicago, Ill., 26-31.  
FAY FORTER (John Glover, mgr.): Indianapolis, Ind., 19-24, Louisville, Ky., 26-31.  
FOLLIES OF THE DAY (Barney Barrie, mgr.): Scranton, Pa., 19-21, Wilkes-Barre 22-24, Paterson, N. J., 26-31.  
FRIVOLITIES OF 1915 (Dessauer and Dixon, mgrs.): Baltimore, Md., 19-24, Philadelphia, Pa., 26-31.  
FRILICHOME LAMBS (Louis Oberworth, mgr.): Wilkes-Barre, Pa., 19-21, Scranton 19-24, New York City 26-31.  
GAIETY GIRLS (Pat White, mgr.): Jersey City, N. J., 19-24, Wilkes-Barre, Pa., 26-31, Scranton 20-31.  
GAY MANQUEBACHERS (Joseph Pettinling, mgr.): Boston, Mass., 19-21, Springfield 20-22, Albany, N. Y., 26-31.  
GIRLS FROM HAPPTLAND (Gee Hurler, mgr.): Chicago, Ill., 19-24, Cleveland, O., 26-31.  
GOLDEN CROOK (Jarrison and Jacobs, mgrs.): Cincinnati, O., 19-24, Atlanta, Ga., 26-31.  
GREAT GIRL LOBBERS (Louis Sawyer, mgr.): Chicago, Ill., 19-24, Milwaukee, Wis., 26-31.  
HASTINGS' SHOW (Harry Hastings, mgr.): Cleveland, O., 19-24, Buffalo, N. Y., 26-31.  
HILL, ROGER (Geo. W. Rice, mgr.): New Orleans, La., 19-24, Milwaukee, Wis., 26-31.  
IDEAL EXTRAVAGANZA (H. W. and Sim Williams, mgrs.): New York City 19-24.  
IMPERIALS (H. W. and Sim Williams, mgrs.): Chicago, Ill., 19-24, Indianapolis, Ind., 26-31.  
IRWIN'S BIG SHOW (Fred Irwin, mgr.): Kansas City, Mo., 19-24, St. Louis 26-31.  
JACK'S, SAM T.: Cleveland, O., 19-24, Pittsburgh, Pa., 26-31.  
JERRY LILLIES (Wm. S. Clark, mgr.): Brooklyn, N. Y., 19-24, New York City 26-31.  
KENTUCKY BELLES (Robert Gordon, mgr.): Chicago, Ill., 19-24, Milwaukee, Wis., 26-31.  
KNICKERBOCKER (Louis Rabie, mgr.): Newark, N. J., 19-24, Boston, Mass., 26-31.  
LID LILIES (Ed. Woods, mgr.): Atlanta, Ga., 19-24, Birmingham, Ala., 26-31.  
MAJESTICS (Fred Irwin, mgr.): Memphis, Tenn., 19-24, Kansas City, Mo., 26-31.  
MADGI GRAY BEADIES (Jack Sydeall, mgr.): Brooklyn, N. Y., 19-24.  
MERRY BURLINGUES (E. W. Shipman, mgr.): Newark, N. J., 19-24, Philadelphia, Pa., 26-31.  
MERRY MAIDENS (F. W. Daniels, mgr.): Buffalo, N. Y., 19-24, Detroit, Mich., 26-31.  
MISS NEW YORK (R. Edwards-Sheafer, mgr.): Louisville, Ky., 19-24, Cincinnati, O., 26-31.  
MORNING GLORIES IN ZULULAND (Harder and Hall, mgrs.): Philadelphia, Pa., 19-24, Baltimore, Md., 26-31.  
NEW CENTURY GIRLS (J. J. Morphaus, mgr.): New York City 19-24, Schenectady, N. Y., 26-31, Paterson, N. J., 26-31.  
NIGHT OWLS (Chas. Robinson, mgr.): New York City 19-24, Chicago, Pa., 26-31.  
PARISHAN WIDOWS (Webster and Lamb, mgrs.): Buffalo, N. Y., 19-24, Rochester 26-31.  
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Hoboken, N. J., 19-24, New York City 26-31.  
RENT-GANTLEY (Abe Levitt, mgr.): Montreal, P. Q., 19-24, Albany, N. Y., 26-31, Holyoke, Mass., 26-31.  
RIALTO BOUNDERS (Dave Kraus, mgr.): Boston, Mass., 19-24, Brooklyn, N. Y., 26-31.  
RICE AND HARTON'S BIG GAYETY (Rice and Barton, mgrs.): Providence, R. I., 19-24, Boston, Mass., 26-31.  
ROLLICKERS (R. R. Patton, mgr.): Pittsburgh, Pa., 19-24, Washington, D. C., 26-31.  
RUNAWAY GIRLS (Peter S. Clark, mgr.): New York City 19-24, Philadelphia, Pa., 26-31.  
SCRIBNER'S BIG SHOW (Sam Scribner, mgr.): Chicago, Ill., 19-24, Cincinnati, O., 26-31.  
SEKENADERS (Charles B. Arnold, mgr.): Milwaukee, Wis., 19-24, Chicago, Ill., 26-31.  
STAR SHOW GIRLS (John C. Baker, mgr.): Boston, Mass., 19-24, New York City 26-31.  
STROLLING PLAYERS (Alex. Gorman, mgr.): Des Moines, Ia., 19-24, St. Joseph, Mo., 26-31.  
STYDALL, BOBE (W. S. Campbell, mgr.): Brooklyn, N. Y., 19-24, Philadelphia, Pa., 26-31.  
THOROUGHBORED (J. C. O'Connell, mgr.): Boston, Mass., 19-24, Providence, R. I., 26-31.  
TIGER LILLIES (Wm. H. Drew, mgr.): St. Louis, Mo., 19-24, Chicago, Ill., 26-31.  
TRANS-ATLANTIC BURLINGUES (Hurtig and Seaton, mgrs.): St. Louis, Mo., 19-24, Chicago, Ill., 26-31.  
TRAVELERS (R. O. Williams, mgr.): Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-31.  
TROCADEROS (C. H. Waldron, mgr.): Philadelphia, Pa., 19-24, New York City 26-31.  
UNCLE SAM'S BELLES (Robert Mills, mgr.): Toronto, Ont., 19-24, Buffalo, N. Y., 26-31.  
VANITY FAIR (Robert Manchester, mgr.): Pittsburgh, Pa., 19-24, Columbus, O., 26-31.  
WASHINGTON SOCIETY GIRLS (Low Watson, mgr.): New York City 19-24, Newark, N. J., 26-31.  
WATSON'S (W. R. Watson, mgr.): Albany, N. Y., 19-21, Troy 22-24, Montreal, P. Q., 26-31.  
WORLD BEATERS (J. Herbert Mack, mgr.): Baltimore, Md., 19-24, Boston, D. C., 26-31.  
YANKEE DOODLE GIRLS (J. C. O'Connell, mgr.): Montreal, P. Q., 19-24, Toronto, Ont., 26-31.

**RAWING**

**CIRCUSES.**

**BARNUM AND BAILEY'S** (Ringling Brothers, mgrs.): Muskogee, Okla., 20, Ft. Smith, Ark., 21, Mona 22, Tulsa 23, Shreveport, La., 24.  
**BUFFALO BILL'S** Wild West Show, W. F. Cody, mgr.: Tucson, Ariz., 20, Bismarck, N. D., 21, Omaha, N. Mex., 22, El Paso, Tex., 24.  
**COLOR BROTHERS:** Hartsville, S. C., 20, Orangeburg 21.  
**HAGENBECK AND WALLACE'S:** Chicago, Ill., 5-24.  
**RINGLING BROTHERS:** Anderson, S. C., 20, Athens, Ga., 21, Gainesville 22, Atlanta 23, Anniston, Ala., 24.  
**ROBINSON'S** Grand Circus, mgr.: Norborne, Mo., 20, Kansas City 21.  
**SELLS-PIOTRO'S:** Dalhart, Tex., 20.

**BANDS.**

**HADERMANN CHICAGO ORCHESTRA, JENNIE** (H. D. Hadermann, mgr.): Bloomington, Ill., 19-24, Decatur 25-31.  
**KNAFF'S MILLIONAIRE** (John Graham): Rockland, Mo., 20, Augusta 21, Bath 22, Bangor 23, St. Bonaventure and Lynn, Mass., 25, Brockton 26, Fall River 27, Taunton 28, Salem 29, Manchester, N. H., 30, Decatur 31.  
**PHINNEY'S BAND** (Frederick Phinney, mgr.): Dallas, Tex., 17-Nov. 2.

**MISCELLANEOUS.**

**DE VERNE VAUDEVILLE:** Decatur, Ill., 30, Pekin 31, Canton 22, Macomb 23, Lincoln 24.  
**FIRE-BLOND SHOW:** Halls, Tenn., 20, Ripley 21, Corinth 22, Hannibal, Mo., 23, Genatobia 24.  
**HORVATH, CARL** (Stewart Lithgow, mgr.): Pittsfield, Mass., 19-25, Holyoke 26-31.  
**HOWE'S PICTURES, LYMAN** (Chas. King, mgr.): Cherryvale, Kan., 20, Coffeyville 21.  
**HUMAKOVY** (Os. 2, Henry Kunder, mgr.): Shreveport, La., Sept. 13-indefinite.  
**MOTION DRAMA PICTURES** (H. C. and A. M. Stupp, mgrs.): Lancaster, O., 18-25, Pomeroy 26-28, Bowling 29-31.  
**NORWOOD'S HYPNOTISTS** (H. H. Norwood, mgr.): Clinton, Ia., 19-24, Kirksville, Mo., 25-31.  
**PAIN'S CARNIVAL** (Al. Dolson, mgr.): San Francisco, Cal., 5-24.  
**POWERS** (Frank J. Powers, mgr.): Grand Island, Neb., 19-31.  
**PRENOELLE AND EDNA MAY MAGOON, HYPNOTISTS** (F. Willard Magoon, mgr.): New Milford, Conn., 19-24, Worcester, N. Y., 25-31.  
**RAYMOND, GEORGE** (George F. Raymond, mgr.): Montevideo, Uruguay, 25-29, Buenos Ayres, Argentine, 26-Nov. 11.  
**ROBINSON'S SHOW:** Vicksburg, Miss., 19-24.  
**THURSTON** (Howard, mgr.) (Dudley Meadow, mgr.): Buffalo, N. Y., 19-24, Cleveland, O., 26-31.

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**OPEN TIME.**

**INDIANA**—Franklin-Opera House, Nov. 23-28, Dec. 1-31, Jan. 10-Feb. 19.  
**KANSAS**—Lawrence—Ambassador Theatre, Oct. 1, Nov. 2-31, 11-19, 21-30, Dec. 1-31, Jan. 1, 3-11, 12-31.  
**LOUISIANA**—Louisville—New Opera House in Nov., Dec. Jan., and Feb.  
**MICHIGAN**—Grand Rapids—Sen's Theatre in Nov., Dec., Jan., and Feb.  
**NEW YORK**—Amsterdam-Opera House, Oct. 29-Nov. 8, 16-19, 20, Dec. 1, 2, 4, 5.  
**NEW YORK**—New York—Auditorium, in Oct., Nov., Dec., Jan. and Feb.  
**OHIO**—Cincinnati—Giltzie Theatre, in Oct., Nov., Dec., and Jan.  
**WASHINGTON**—Opera House, in Oct., Nov., Dec., and Feb.  
**WISCONSIN**—Milwaukee—Grand Opera House, in Oct., Nov., Dec., and Jan.



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Dockstader's Minstrels 14. Ben Hur 15-17. Tempest and Sunshine 16. The Road to Yesterday 18. The Follies of 1907 21. Paid in Full 24. A Bachelor's Homecoming 25. The Witching Hour 28. Louis James 31.—FAMILY: (Gelsel and Tappan, mgrs.): The Man of Mystery 11-14, given by the people. Players to good business.—ITEM: Nell O'Brien, of Dockstader's Minstrels, who is an enthusiastic K. of C., was entertained at a smoker after the performance by the local council.—ORPHEUM (David Seashell, mgr.): Week 11-17. Lavinia-Glenn Trio (hit of the bill). Billy Gaston and Ethel Green, Arthur L. Vase and Edmund Leonard, John and Mae Burke, Leo Carrillo, Majestic Trio, and kindred complete bill; business good. Week 18-24 Bert Howard and Edie Lawrence, Fentelle and Carr, World and Kingston, Martinette and Sylvester, Honey Sisters, Helen Bertram.—DUBUQUE—GRAND (William L. Bradley, mgr.): Paid in Full 6 delighted capacity; excellent. Human Hearts 10 pleased two good houses. Local 13. May Hobson 17. Eugene Moore 24. The Road to Yesterday 28. Rivers 30.—BIDOU (John Rosenthal, mgr.): Charles C. Burdham and co. Gordon and Marx, the Great Marvelle, Bradley and Leoni, Earl Gillman, and Claire and Collins 5-10; excellent vaudeville to good business. Schar-Wheeler Trio, Mitchell, Alice Willard and McCarthy, Rose and Severn, Joe Marsh and Madeline Lackey 12-17. LYRIC (Bradley and MacLay, mgrs.): High-grade moving pictures 4-10 did good business. Same 11-17.—STAB (Schwab and McCann, mgrs.): Moving pictures 4-10 drew good houses. Same 11-17.—ITEM: Dora Westphal leaves for New York to enter Barnum's School.

FORT DODGE—MIDLAND (Tom Arthur Circuit, H. V. Rale, mgr.): W. B. Patton in The Blackhead 6 to good house; pleased. Jane Eyre (Rowland and Clifford), matinee and night; 7; splendid; to two good houses. Harvest Moon 10; good house. Sappho 12 to big house; pleased. Home, Sweet Home, 13. Cowboy Girl 14. Down Vermont Way 19. Girl and the Stampede 20. Road to Yesterday 22. Tempest and Sunshine 24.—MAGIC (Harvey Spencer, mgr.): Jannette Faunce in a novelty dance, the Cliffords, and moving pictures 8-10; big business. Week 12 Jannette Faunce, re-enactment to a monologue act; Robert Gifford, magician, also 3,000 feet moving pictures.

FERRY—GRAND (R. M. Harvey, mgr.): Third Annual Corn Festival and Horse Show week 12, with the Farber Shows as the attraction. Lecture Course 28. Lost in the Hills 29. The Girl and the Stampede 31.—ITEM: The vaudeville feature at the Grand was discontinued for the reason that the Twin City Amusement Co., who were to furnish the attractions, it is said failed to send the first-class talent that they agreed to and the management canceled. Good patronage was enjoyed during the time vaudeville was here.

OTTUMWA—GRAND OPERA HOUSE (J. Frank Jenney, mgr.): A Royal Slave 6 pleased good house. The Lyman Twins in The Yankee Drummers 8; good co. and business. Vespera County Fair (local). Miss A. Burke, instructor, packed house 12. The Cow Puncher 15; advance sale large.—ITEM: The new Garrick Theatre, which has just been completed, will formally open 24. The structure will seat about 1,500 people and will be devoted entirely to vaudeville.

BURLINGTON—GRAND (Chamberlain and Harrington Co., mgrs.): As Told in the Hills 10; good, to fair business. Dockstader's Minstrels 11; capacity. A Royal Slave 12; good, to fair business. Llan-tosti and the Cowboy 14; fair house. Theodore Lorch and three and four curtain each act. Moving pictures 15. Denver Express 16, and night. Echo the Country Boy, Meadow Brook Farm 19. Paid in Full 24.

SPENCER—GRAND (Franklin Floete, mgr.): Gernick, the Wizard, R. M. G. M. good, to packed house. Ralph Blane in It's All On the Quiet 15. Schubert Ladies Quartette 22. Texas Sweetheart 25. Travelers Brothers Nov. 16.

WATERLOO—SYNDICATE (A. J. Busby, mgr.): Human Hearts 7 pleased good business. Sappho 8; over 400 turned away.—WATERLOO (A. J. Busby, mgr.): Sherman Stock in East Lynne 8-10; good business. Sherman Stock 12-17.

CHESTER—GRAND (F. Brunson, mgr.): Jane Eyre 8; excellent, to good business. The Hidden Hand 10; poor, to capacity business. The Texas Cattle King 14. Tempest and Sunshine 20. Lecture course 21. My Boy Jack 31.

WESTER CITY—ARMORY OPERA HOUSE (Major N. F. Hyatt, mgr.): The Flaming Arrow 10 pleased large house. The Cowboy's Girl 12; best this season. Down Vermont Way 15; neither canceled nor appeared.

NEWTON—LITTE'S OPERA HOUSE (Sam Lister, mgr.): My Boy Jack 8; fair house; one show. The Captain of the Team (local) 10. The Blackhead 15.

FAIRFIELD—GRAND (Lou Thoma, mgr.): Ma's New Husband 6 pleased good house. Meadow Brook Farm 20. Eve 22. Arizona 24. Devine 27. Ohio Quartette 30.

COUNCIL BLUFFS—STAR (Ford and Ervin, owners): Her First False Step 11 pleased good business. Hidden Hand 18.

## KANSAS

PITTSBURG—LA BELLE (Olendorf and Ballard, mgrs.): Road to Yesterday 6; good house; pleased. Lyman Howe 8 pleased a fair house. Witching Hour 11; excellent, to fair business. Fitt 13. D. Roberts 27. The Devil 30. Devil's Auction Nov. 13. Cat and the Fiddle 15.—VAN DOME (R. O. and R. mgrs.): Sanderson and Jameson, Lawrence and Russell, Andy Hansen 11-17.

JUNCTION CITY—OPERA HOUSE (T. W. Dora, mgr.): Fentelle and Carr 6; good business. Moving stock co. week of 12. Plays: In State of All, Mich. Strong, Hearts of the Blue Ridge, Our Strategists, Anna Karenina, and On the Frontier. Henry Savage's production, The Devil, 22. Hi Henry's Minstrels 27. When We Were Friends 31.

MEMPHIS—WHEELER OPERA HOUSE (Fred Orbeck, mgr.): Moving stock co. 5-10. Michael, Street, in Sight of All, Hearts of the Blue Ridge, Our Strategists, Anna Karenina, and On the Frontier; good performances and business.

COLUMBUS—MCHEEN (W. R. McChie, mgr.): Lyman Howe's pictures 8; good, to his usual big business. Dea Tree-Are Pictures 12-17. Manager McChie has placed an electric sign in front of the theatre.

CHANUTE—HITCHEL (F. Lee Williams, mgr.): Opened with Three Years in Arkansas 8; fair business.—ITEM: The Airplane closed a successful season 1, to 8 R. O.

WINFIELD—GRAND (George G. Gary, mgr.): Hag Harbor 21. Lyman Howe's moving pictures 22. Beggar Prince Opera co. 24.

HOLTON—PERKINS (Fred W. Johnston, mgr.): When We Were Friends 23. Howe's pictures 31. The Cow Puncher Nov. 10.

FORT SCOTT—DAVIDSON (Harry C. Erlich, mgr.): The Road to Yesterday 7; fair house; pleased. The Witching Hour 16.

LAWRENCE—BOWENOCK'S OPERA HOUSE (Irving Hill, mgr.): Minnie Dupree in The Road to Yesterday 8; pleased large audience.

OTTAWA—ROEBRAUGH (R. R. Hubbard, mgr.): Minnie Dupree in The Road to Yesterday 8; excellent, to large audience. The Witching Hour 15.

HUTCHINSON—HOME (W. A. Lee, mgr.): Hooligan's Troubles 10; fair co. and business.

## KENTUCKY

LEXINGTON—OPERA HOUSE (Charles Scott, mgr.): Chaucer Olcott broke all records for three performances 6-8. Brockie B. Hanford 10; excellent presentation of Winter's Tale and Much Ado About Nothing; light business.—HIPPODROME (Louis Ramsey, mgr.): S. R. O. slightly; Cecil Jefferson, comic singer, Rankin and Leslie, musical comedy, Jimmy Wall, black face comedian, Jewett Hayes and Lulu, song and dance, 12-17.

HENDERSON—PARK (Cyril Dadsell, mgr.): Phantom Detective 5; good, to capacity. Charming Rainbow 12; poor. Peck's Bad Boy and Papa's Return 15; poor show. Under Southern Skies 16. Indiana Follies 20. La Belle Ruse 28. Rosemond Minstrels 29. Tempest and Sunshine 31.

OWENSBORO—GRAND (Fidelity and Burch, mgrs.): Van Dyke 8-10; large audience. Plays: Slave of the Mill, Little Christian Girl from California, Carolina Fend, in the Hands of the Czar, Human Slave, and Dora Thorne, Peck's Bad Boy 14.

WINCHESTER—THEATRE (S. Dineill, mgr.): La Belle Ruse 10 pleased fair audience. McMahon and Jackson opened a three nights' engagement 12 in Lena Rivers 20. Howard-Dorsett co. 22-24.

SOMERSET—GEM OPERA HOUSE (J. M. Thatcher, mgr.): Fanny Rice 12; best of season, to fair business. Thoroughbred Tramp 16. The Devil 22.

BOWLING GREEN—OPERA HOUSE (J. M. Robertson, mgr.): The Sweetest Girl in Dixie 8; poor business. Charles B. Hanford in Merchant of Venice 22.

## LOUISIANA

SHREVEPORT—GRAND (Ehrlich Brothers and Coleman, mgrs.): Andy Dike Minstrels 4; good co. and business. Brewster's Millions 8; pleased good house. Louis James in Peer Gyt 9; excellent. Under

Southern Skies 16 pleased good business.—PALACE (L. Montville, mgr.): Fox and Rodgers, the Kohls, Thelma La Verne, Story and Van, pleased crowded houses nightly 4-10.

BATON ROUGE—ELKS' (Walter Fowler, mgr.): Brewster's Millions 10 pleased good house. Lulu 11. The Blacking (over): Best performance 6; over-drawing house on street from 7 to 10 o'clock; this house shows to S. R. O. nightly; chief attraction is singing by Virginia Robertson.

## MAINE

BANGOR—OPERA HOUSE (F. A. Owen, mgr.): James Kenney Stock co. closed week 10; pleased capacity. Plays: Jack Swift, King of Wall Street, The Poisoned Dagger, Sheridan Keene, Detective, Gentleman Jim, The Diamond Thief, The Girl in the Box, A Bachelor's Homecoming and Why Women Hate Women. The Devil 12. Paid in Full 13. The Lion and the Mouse 21. Knapp's Millionaire Band 23. 24. Taylor Stock co. 26-31. Leigh De Lacy Nov. 2-7.—UNION (Harry Gardner, mgr.): The opening attractions 26 are Norris and Wiley, Raymond Mason, The Great Ferrari, Cassie Clifford, the Ridge, the Rosalvans; opens and closes with motion pictures.

ROCKLAND—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Sky Farm 7 pleased good house. The Devil 9 canceled. Mrs. Wier 10, matinee and night; excellent co.; pleased large audience and audience. Clara Turner week 12 opened to S. R. O. with The Man Hunt. Other plays: Why Men Tempt Women, Modern Lady Godiva, in the Days of '61, The Artist's Model, Jane and Her Teddy Bear, Knapp's Millionaire Band 23. The Lion and the Mouse 24.

AUGUSTA—OPERA HOUSE (Thomas H. Cuddy, mgr.): Human Hearts 19. The Lion and the Mouse 20. Knapp's Millionaire Band 21.

BRUNSWICK—TOWN HALL (H. J. Given, mgr.): The Toy-makers 10; fair co. and house. Lovell's Concert co. 14.

BATH—COLUMBIA (H. A. Huse, mgr.): Mrs. Wiggs; splendid; large audience. James Kenney in repertoire 19-21.

## MARYLAND

HAGERSTOWN—ACADEMY (Charles W. Boyer, lessee and mgr.): Fair week attraction. Myrtle-Harder co., and vaudeville 12-17; opened in The Burglar and the Lady, and the Great Escape, and pleased. The Virginian 20.—FAMILY (Monart Amusement Co., props.; Fred Rider, mgr.): Lee Albert's, Brooks and Jeannette, Mann and Franka, and kinograph 12-17; full houses and pleased.

FREDERICK—CITY OPERA HOUSE (Lehman Brothers, mgr.): Pierce and Schenck's moving pictures 10. Galvani 12, 14, pleased good business. Moving pictures 17. Myrtle-Harder Stock co. week 19.—ITEM: Manager Lehman canceled The Lion and the Mouse co. 21, for a later date.

ANNAPOLES—COLONIAL: Galvani 9, 10, pleased good business. The Virginian 19. The Red Mill 24. Myrtle-Harder Stock co. 26-31.

## MASSACHUSETTS

FALL RIVER—ACADEMY (Julius Caba, lessee and mgr.): George S. Wier 8; Black Beauty 8, matinee and night; a fair performance and co. Bennett-Monilton co. closed their engagement 10; Eddie Foulter scored a hit at every performance, being very clever; attendance good. Concert 11 (matinee); good performance and attendance. The Lion and the Mouse 12-17 opened their engagement 12, presenting Lena Rivers; The Undertow was the bill 13; The Little Gray Lady (matinee) and A Texas Ranger (night) was presented 14; the co. headed by Helen Flinn, and included a Sadie Galligan and Will Howell, Mabel Ward and J. Warren Chase; pleased good attendance. Concert 18. The Devil 19, 20. Marie Doro in The Richest Girl 21. The Card King (the Cow Puncher) 24. Concert 25. LAYOY (Julius Caba, lessee and mgr.): George S. Wier 8; a fair bill was presented 12-17, headed by Mr. and Mrs. Robert Fitzsimmons, Donat Bedini and Jim and Jan. Blanche Baird, Newhoff and Phelps, McKimick and Shadock, Murphy and Video, and Jack and George Neville and Lillian Volkman in The Chalk Line, Gus Williams, Henry Potter and Mary Harris, and the moving pictures; business fair.—SHEDDY'S (W. A. Bullard, mgr.): Full house 12-17. At tended the opening bill by David and Fida in Tragedian's Revenge, Mahoney and Fremont, Tillie Whitney, the Fredericks Family, Rowland, and the moving pictures.—ORPHEUM (P. U. Bishop, mgr.): Business 12-17 opened large, with Anna Horton and La-triska, the Carrays, Harry Monroe, the Parquettes, and the moving pictures.

WORCESTER—THEATRE (John F. Burke, mgr.): La Mose pleased fair business 9, 10; good co. Gans-Hubling pictures 12-14; fair audiences. Yiddish co. week of 12. Plays: In State of All, Mich. Strong, Hearts of the Blue Ridge, Our Strategists, Anna Karenina, and On the Frontier. Henry Savage's production, The Devil, 22. Hi Henry's Minstrels 27. When We Were Friends 31.

BROCKTON—CITY (W. B. Cross, mgr.): La Mose 8; good, to light house; Franklin Parum, Martin Hoot, Charles Jones, and Clara Thorne covered in Prince Humbug 14, 17. Mr. Wiggs 19. Dora 23, 24. Human Hearts 26-28. Fifty Miles from Boston 29. The Lion and the Mouse 30, 31. The Devil 32. Mrs. Temple's Telegram 5. M. Robert and Sanderson 6. F. Franklin Square 10. Robert Edeson 14.—FRANKLIN SQUARE (James Fitch, mgr.): Cecil Spooner in The Girl Detective and The Girl from Texas pleased good business 12-17. Max Ward in The Cash Girl 19-24. The Straight Road 25. The Black Crook 27.—POLY'S (J. O. Criddle, mgr.): Ed Wynn and co. headed a first class bill 12-17; they were Melbourne Macdowell and Virginia Drew Treacott in The Man of the People; Sadie Russell, Minnie Lucas, George B. Reno and co., Gilroy, Haynes and co., and the Hughes Musical Trio; business big. Week of 19: Newbold and Annie Carroll, McLain Sisters, Fiddler and Shelton, the Lenards and Anderson, Roy and Leo, Robert Animals, Fun in a Boarding House.

LOWELL—OPERA HOUSE (Julius Caba, mgr.): The Lion and the Mouse 8; good house. The Life of an Actress 9, 10; good houses. The Millionaire's Revenge 12; fair business. Marie Doro in The Richest Girl 15; large house. Frank Lator in Prince Humbug 16; large house. Gans-Nelson light house 15-17. Sky Farm week 19-24. ACADEMY (Martin J. Dixon, mgr.): Deshon-Pitt Stock co. in A Girl's Best Friend week 12-17, playing to capacity 19-24. Under Two Flags week 19-24.—BATH-WAY (John L. Shannon, mgr.): The Berke, Grift the Juggler, Charles Leonard, Fletcher, Macdonator, Gray and Graham, Preston Kendall in The Devil, Six American Dancers, and Hathascope week 12-17; capacity business. John T. Kelly and co., Gus Williams, Annie and Edie Conley, Jessie Coulthout and co., Three Hanlons, Amy Anderson and co., and Yamamoto Brothers week 19-24.

LAWRENCE—OPERA HOUSE (Julius Caba, lessee and mgr.): George A. Haley, res. mgr.: The House closed a good week 10. Moving pictures drew well 11-17. The Lion and the Mouse 14; light attendance. Frank Lator in Prince Humbug 15. Yiddish Players 16. The Devil 17. Leigh De Lacy 19-24.—COLONIAL (G. Fred Leas, mgr.): Byrne Brothers, Heer and Lee, Sherman and Dupree, Ina Claire, Warren, Lyon and Waid, McNish and Penfold, Hutchinson and Bainbridge, and moving pictures 12-17; good bill and business.

NORTHAMPTON—ACADEMY (E. L. Potter, mgr.): Kismet 8; excellent. The Life of an Actress, Mildred and Bouclet 14; good bill and entertainment, to small audience. Lew Fields 18. Human Hearts 19. Paid in Full 24. Frank Lator 28. Marie Doro 29. Eleanor Robson Nov. 5.—PALACE: Moving pictures.—ALVIN: Moving pictures.

NORTH ADAMS—EMPIRE (John Sullivan, mgr.): The American Girl 19; good business. Lily

and the Prince 17, matinee and night; Paid in Full 24.—RICHMOND (R. E. Taylor, mgr.): Clarence Wilbur in The New Scholar, headed strong bill week ending 17.

GLOUCESTER—UNION HILL (Catharine and Tolman, mgrs.): The Lion and the Mouse 8 pleased good business. Walter Edwards as John Robert Taylor and Carolyn Roberts as Shirley. Week 12-17 played with York-Harbert Trio, Dan Barrett, comedian; Mr. Rogers and Miss Lund, singers. The Devil 18.

## MICHIGAN

LANSING—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): North Bros. in The Gypsy Queen, The French Ball, His First False Step, The Colonel's Daughter and others 5-10 pleased fair business. Buster Brown 15. Lena Rivers 14. Quincy Adams Sawyer 17. The Wolf 28.—BIDOU (D. J. Robson, mgr.): Harry Clay Minney, Kitty Wolfe and co. in The Day, the Girl and the Count, Harry Tunda, Mr. and Mrs. Jack McGraw, and Edward Erb and Edythe Stanley 5-10; good bill and house.

SAGINAW—ACADEMY (Charles W. Porter, mgr.): Lena Rivers to small house 11; fair co. The Wolf 28. Babes in Toyland 29.—JEFFERS (Charles W. Porter, mgr.): Cameraphone vaudeville, presenting Patrick Henry, Scenes from Music Master, George Man, the Village Post Office, Webb and Moulton, and Jefferey; fair patronage.—BIDOU (W. A. Rice, mgr.): Hayes, Robert Tash, the Holdsworths, Harry W. Spingard and co., Majestic Thorne, and Bl-jouett and co. excellent business.

KALAMAZOO—ACADEMY (R. A. Bush, prop. and mgr.): The Alaska Opera co. 6 pleased good business. Quincy Adams Sawyer 8 pleased fair house. North Brothers' Comedians week 12 in repertoire; extra good co.; business fine. The Devil 30.—MAGNIFICENT (H. W. Crail, mgr.): 12: The Sorcerer, Jack Strouse, Maudie and Maudie, Trina Petticoat, and the Brakeman, Tom Linton and Girls, and motion pictures.

JACKSON—ATHENAEUM (H. J. Porter, mgr.): The Great Divide 5; good business. Howe's moving pictures 10, 11 pleased good business. Oshan and Harrie Minstrel 15.—BIDOU (W. A. Rice, mgr.): Potts Brothers, and Sweeney and Sawyer 4-10; good business. Three Richardsons, Flo Adler, Diamond Comedy Four, and Smith, Keil and Wessel 11-17.

ALPENA—TEMPLE (W. B. Robinson, mgr.): Nellie Kennedy co. 8-10; moderate business. West-Hey 12-17.—MATE OPERA HOUSE (Steele and Denison, mgrs.): Old Arkansaw 6 opened the season, pleasing large audience. The Malta now has one of the best stages in the state, 55,000 having been spent in rebuilding and for new scenery. Messrs. Steele and Denison still intend to remodel.

TRAVERSE CITY—STERNBERG'S GRAND (Julius Sternberg, mgr.; Leon Sternberg, prop.): Mummy and the Humming Bird 12; good, to large house. Musical Recital 15. Lyman H. Howe's moving pictures 21. West-Hey co. week 26-31. Quincy Adams Sawyer Nov. 2.

MANISTEE—RAMDELL (R. E. Ramdell, mgr.): The Mummy and the Humming Bird 11; very good, to big business.—BIDOU (John P. Sharp, mgr.): Moving pictures week 5-11; song by Anilda St. Amant; specialties by Mille, Brachard and Oris; all excellent to the credit of the management.

ANN ARBOR—WHITNEY (A. C. Abbott, mgr.): Howe's pictures 9 pleased good business. Cokes and Harris' Minstrels 10 pleased two big houses. Buster Brown 14. The Wolf 21. The Man of the Hour Nov. 3.

CALUMET—THEATRE (J. D. Cuddihy, mgr.): Under Southern Skies 12 to good house; pleased. The Mummy and the Humming Bird 13. The Devil 27.—ITEM: J. D. Cuddihy will be absent from the theatre for two weeks visiting West Baden, Ind.

COLDWATER—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Howe's moving pictures 12. Buster Brown, with Master Rice, 15. Oklahoma 17. Way Gicle Love Home 23. Gracie Conner 23. Maloney's Wedding Day 24. Jane Eyre 31.

DOWAGIAC—BECKWITH MEMORIAL (Harry G. Summers, mgr.): Moving pictures of Gans-Nelson light 9 pleased small house. The Wolf 13. Lena Rivers 24. A Corner in Sweethearts 22. Jane Eyre 28. Sam Harbor 30.

BIG RAPIDS—COLONIAL (D. C. Merrill, mgr.): W. A. Whitman in The Mummy and the Humming Bird 9 pleased fair house. The District Leader Nov. 6.

ADRIAN—CROWELL OPERA HOUSE (G. D. Hardy, mgr.): The District Leader 15.

## MINNESOTA

WINONA—OPERA HOUSE (O. F. Burlingame, mgr.): Opera House motion pictures 8-10; good business; pleased. Bryan in Chicago and The Great Labor Day Parade were excellent films. Hickman-Bessy Stock 11-18. The Great Divide 24. Lion and the Mouse 31.

STILLWATER—AUDITORIUM (H. C. Robertson, mgr.): Geo. M. Gatta, with Grace Hayward, closed a very successful engagement 16. Plays: For Home and Honor, Carmen, The Devil, Cora and Creole, Divorcee, The Whole Dam Family, The Defaulter.

ST. CLOUD—DAVIDSON OPERA HOUSE (R. T. Davidson, mgr.): Max Fittman in The Substitute 8 delighted full house. One woman in suit from Sweden 11; small house. The Two Johns 18.

ROCHESTER—METROPOLITAN (J. E. Reid, mgr.): Hans Hansen 7; good house; pleased. Hayward Stock co. 12-17. A Cowboy Girl 30. Mahara's Minstrels 24.

BRainerd—OPERA HOUSE (C. P. Walker, mgr.): F. G. Hall, res. mgr.: Max Fittman 9; excellent, to large audience.

PARIBAUT—OPERA HOUSE (L. H. Dibble, mgr. and lessee): Hans Hansen 8 pleased good business. Moving pictures on unbooked dates.

## MISSISSIPPI

YAZOO CITY—THEATRE (Ehrlich Brothers and Coleman, lessees; D. W. Wolstein, mgr.): The Manton Comedy 12-17.—ITEM: The new Yazoo Theatre was opened 8 in a blaze of glory. It is one of the handsomest theatres in the state. The building is 60 x 140 feet, and is built of brick and stone. Electric lights and all modern improvements are used, together with large stage, and well accommodated the big road attractions. The seating capacity is 1,000. Manager Wolstein has been congratulated on having the management of such an up-to-date playhouse. On the opening night Forty-five minutes from Broadway was offered as the attraction to large representative audience.

VICKSBURG—WALNUT STREET (Henry L. Mayer, mgr.): Brewster's Millions 6 repeated hit of last season. The Wolf 8 pleased large audience. Forty-five minutes from Broadway 9; enthusiastic business. Louis James in Peer Gyt 10. Zuhler's Humanova talking pictures 12. Under Southern Skies 13. The Lion and the Mouse 14. Norman Hackett 15 in Classmates. Florence Davis 20. Thorne and Orange Blossoms 24. Keley and Shannon 27 in The Thief.

JACKSON—CENTURY (Ehrlich Brothers and Coleman, lessees; S. C. Marshall, mgr.): Forty-five minutes from Broadway 7 to full house. The Wolf 9 pleased good business. Louis James 12. Lion and the Mouse 13. Under Southern Skies 14. Norman Hackett 15. Hickey and Barr 19-21. Florence Davis 22. The Girl Question 27. Al. G. Field 28. Thorne and Orange Blossoms 29. McDonald Stock co. Nov. 2-4.

NATCHIEZ—BAKER GRAND (Ehrlich Brothers and Coleman, lessees; Sam J. Meyers, mgr.): The Wolf 10 pleased a well filled Saturday night house; co. and business good.—ITEM: The Lion and the Mouse 12. The Girl Question 27. Al. G. Field's Greater Minstrels 29. Henrietta Crossman 31.

COLUMBUS—OPERA HOUSE (James N. Newby, mgr.): Hortense Nelson 17. 101 Ranch Show 19.

## MISSOURI

ST. JOSEPH—TOOTLE (C. U. Philley, mgr.): Cameraphone 4-9. Follies of 1907 13. Emma Calve 15. The Witching Hour 18. Dockstader's Minstrels 17. Ben Hur 22-24. Louis James in Peer Gyt 27.—LYCEUM (C. U. Philley, mgr.): In at the Finish 4-7 pleased good business. The Tiger 12-15; business and attraction excellent. Tony Fashion Plates Extravaganza 22-24.—LYRIC (Sam Stone, mgr.): Reopens as permanent home of Cameraphone. Opening bill pictures of U. S. Army Tournament in this city and others.—CRYSTAL (Fred Cos-

man, mgr.): 11-17. Hurray, Poor Cameraphone, Williams, Thompson and Coward, Olive and Mack, Harry Fisher, Frank Grah, and moving pictures pleased capacity.

SPRINGFIELD—BALDWIN (George F. Olan-dert, mgr.): Lieutenant and the Cowboy 3; co. and business good. Road to Yesterday, with Minnie Dupree, 4; excellent co.; good business. Dan O'Connell 6 pleased fair audience. Lyman Howe's motion pictures 10, 11 pleased fair house. The Witching Hour 13. Morgan-Peale co. 14-17. Louis James in Peer Gyt 18. The Flute 24-27.

POPULAR BLUFF—FRATERNAL OPERA HOUSE (W. E. Hays, mgr.): The Two Orphans 6; performance and business fair. The Lion and the Mouse 12.—ITEM: Hagenstock-Wallace Show Nov. 15; good business and performance.

HANOVER—PARK (J. B. Price, mgr.): Arizona 9 pleased fair business. Tempest and Sunshine 10 pleased two good houses. North Brothers in repertoire 12-17.

LAMAR—OPERA HOUSE (Walter J. Miller, mgr.): The Howett Ideal Vaudeville co. 10; fair co. and business. A Pair of Planks 14. Parlette (lecture) 19. East Lynne Nov. 7. The Vassar Girls 17.

JEFFERSON CITY—THEATRE (Richard Asel, mgr.): Lyman Howe 6 to good business. Arizona 10; good, to poor returns. Hurray and Mack in The Sunny Side of Broadway 12 pleased fair house.

LEXINGTON—GRAND (Gustav Haele, mgr.): Gay Charleston Lee (lecture) 19.

## MONTANA

BUTTE—BROADWAY (J. K. Hestlet, mgr.): Just Out of College 11, 12. Richard Jose in Don't Tell My Wife 13.—LULU (Dick F. Sutton, mgr.): The Devil 4-10. A Forbidden Marriage 11-17.—ORPHEUM (John F. Corday, mgr.): The Military Quartette, Tom Davis Trio, Naugus Grand Opera Quartette, Lew Hawkins, the Okura, De Haven and Sidney, Morrow and Shillburg 11-17.—FAMILY (George Donahue, mgr.): A Rural Substitution, Joseph E. Kettler and co. The Five McCormicks, Cassie Trio, Sam Hood, the Pelets, and moving pictures 10-12.

MISSOULA—UNION OPERA HOUSE (A. C. Har-nols, mgr.): Ma's New Husband 8; fair co.; fair house. James J. Corbett in Facing the Music 9; good, to fair house. Don't Tell My Wife 10; fine co. Richard J. Jose and co. delighted a good audience in The Proud to Beg 14. Just Out of College 15.

NILES CITY—THEATRE (George Staeh, lessee and mgr.): Too Proud to Beg 7; fair co. to fair, to heavy house. Just Out of College 8; very good, to good, pleased house. Dark nights moving pictures to good business.—THEATRIUM: Good business in moving pictures.

## NEBRASKA

LINCOLN—OLIVER (F. C. Zehrman, mgr.): Hi Henry's Minstrels 7; good, to fair house. The Rejuvenation of Aunt Mary 8; excellent, to crowded house. Why Girls Leave Home 9, 10; fair co.; good business. The Road to Yesterday 14. Under Southern Skies 16. Follies of 1907 17. Ben Hur 19-21. Paid in Full 22, 23. Under Southern Skies 24. The Witching Hour 27. Murray and Mack 28. Three wins 29. Madame Calve 30.—MAJESTIC (L. M. Gorman, mgr.): Mark Johnson, Harry Walters, Sherry and Ray, Myra McCarthy, and Co. and Co. and the Four Bards 5-10; good houses. Frank Mostyn Kelley co., Jeannie Fletcher, Clayton and Drew, the Misses Dolman, Maurice Cooke, Blisset and Scott 12-17.—LYRIC (L. M. Gorman, mgr.): Fulton Stock co. in The Devil 12-17.—ITEM: The Auditorium management has concluded to turn the house over for roller skating.—The manager of The Rejuvenation of Aunt Mary co. wishes to correct the statement that the co. would close at Lincoln 8. The co. will continue on tour for some time. The Fulton Stock co. of Lincoln, which has been touring the Middle West in repertoire, has returned to complete the season at the Lyric in this city.

FOREST W. THEATRE.

KEARNEY—OPERA HOUSE (J. F. Samp, mgr.): Abnermeyer, hypnotist, 12, 13, fair business. William Macaulay in When We Were Friends 14; good business; pleased. Porter J. White in Faust 21. Dan Caplin Nov. 2.

HEATHRICE—PADDOCK OPERA HOUSE (Fulton and Powers, mgrs.): Parlette 12; to S. R. O. Jane Eyre 15. When We Were Friends 17. Under Southern Skies 25. Three Years in Arkansas 29.

NORFOLK—AUDITORIUM (E. F. Huse, mgr.): When We Were Friends 12; good, to light business. Side Tracked 14. Parlette 15.

## NEW HAMPSHIRE

DOVER—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles K. King, bus. mgr.): Bennett-Monilton co. 5-10 to fair business. Plays: Under Southern Skies, The Governor's Wife, The Man With a Country, On Thanksgiving Day, Darkest Russia, A Cowboy's Romance, An Outcast, and Knapp's Millionaire Band 12-17. The Lion and the Mouse 18. Sherman's moving pictures 17, 18, canceled owing to rearrangement of route.

KEENE—OPERA HOUSE (A. W. Quinn, mgr.): The Devil 10; excellent, to fair business. The Thief 12; excellent, to good business. A Knight for a Day 28.—DRIVING PARK (A. W. Quinn, mgr.): Knapp's Millionaire Band 11; two excellent concerts.—



Mr. J. H. Damschroder, 131-1321 (Charles M. Southwell, arr.): Graustark 8; business excellent. De Wolf Lopper in What Happened Then 9, 10 pleased excellent business. Walter Damschroder and his Symphony Orchestra 12; each warmly applauded by an excellent audience. The Red Mill 16; good advance sale. Strongheart 21. The Time, the Place and the Girl 22. W. Crane 24.—ACADEMY (Charles M. Southwell, arr.): His Terrible Secret 4-10; co. and business excellent. From Singling to Liberty 12-14; co. business







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WHEELING DAILY NEWS: "Lewers and Mitchell are a team of professional young ladies whose beauty, vivacity and talent are a combination hard to beat."

AUBURN CITIZEN: "Lewers and Mitchell are billed as the peculiar comedienne. It makes little difference how they are billed; their work speaks for itself, and it is excellent. Miss Mitchell has a fine voice of good range and power under superb control, and it is heard to excellent advantage. Miss Lewers has a ridiculous make-up and a sharp tongue, and sets every bit possible out of the bright line of the humorous dialogue that the pair have."

AUBURN ADVERTISER: "Lewers and Mitchell are two young women with excellent voices, who mingle humorous dialogue with entertaining songs."

AUBURN JOURNAL: "Mitchell and Lewers, the peculiar singing comedienne, who made such a distinct hit on the opening day, again scored heavily at both performances yesterday. They are in high favor with the patrons of the Burtis Grand."

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SYRACUSE JOURNAL: "The Misses Mitchell and Lewers are popular entertainers. Miss Lewers is quaintly comical, and Miss Mitchell's rich mezzo-soprano voice is heard to excellent effect in a number of selections. Her rendering of 'The Last Rose of Summer' was artistic, and was deservedly applauded."

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(Continued from page 18.)

**Marysville.**—Gowdell, of the McKee Stock co., will with a collie and her place as head was filled by North Ouburne, a new member of the co.

**NORTH YAKIMA.—THEATRE** (Fred S. Schaefer, mgr.): Checkered 6; fine; to good business. Joseph and Mary in The Slave's Revolt 7; pleasant fair house. The Man at Crispin Creek 10. Manhattan Opera co. 12. James J. Corbett 13. Holy City 18. Just Out of College 21. Too Proud to Be Dignified 23. Man of the Hour 24.

**SEASIDE.—THEATRE** (H. R. White, mgr.): Mrs. Hildes (local) 2; splendid. The Lion and the Lamb 11. William in A Poor Relation 4; good; to fair house.

**SCENIC** (Charles E. Royal, mgr.): Royal Stock co. 4-10. Plays: The Lion and Lamb and The Southern Belle.

**WEST VIRGINIA.**

**CHARLESTON.—BURLEY** (N. S. Burlew, prop. and mgr.): Charles B. Hanford in Merchant of Venice 6 pleased good house. Kathryn Osterman in The Night of the Play 10; excellent; to fair house. Lettice and Loid in The House of the Seven Gables 11. Lena Rivers and The Man of the Hour; good; to excellent house. Burr McIntosh 19. Charley Grapevine in The Awakening of Mr. Pipp 21; 22.

**PARKERSBURG.—CAMDEN** (W. E. Kemery, mgr.): Nordica 13 delighted his audience. Indiana Folgers and Loid in The House of the Seven Gables 12. East Lyons 21.—**AUDITORIUM** (A. W. Davis, mgr.): Week Sept. 19-24 Wilson and Mich. Duffy, Sawelle and Duffy, Brown and Adams, Mae and Wilson, Kethoscope, and Will Davis; good; to big business.

**WHEELING.—COURT** (E. L. Moore, mgr.): Man of the Hour 9, 10; fair business. The Wolf 15-14; 8. R. O. Burr Macintosh 21.—**VIRGINIA** (Charles A. Feinler, mgr.): Florence Gear 8-10 in Marrying Mary pleased fine business. Four Huntsmen 12-14; 8. R. O. Cecilia Slavaa Revue 15-17. Dring a Dring from Mars 19-21. Stage 21. Kid 22-23.—**GRAND** (Charles A. Feinler, mgr.): Vandella 10 to 8. R. O.

**FAIRMONT.—GRAND** (J. E. Powell, mgr.): La Belle Muse 6 pleased small house. Monte Carlo Girls 8; large house; pleased. U. T. C. 10; two fair houses; poor co. Oliver Cromwell (local). Milla, Lena Rivers and The Man of the Hour 12. How's pictures 20. Whoa, Mand, 27. Panhandle Pete 30.

**HINTON.—MASONIC OPERA HOUSE** (W. L. Fredekking, mgr.): Latimore and Leigh Stock co. in An Orphan's Prayer; co. and business fair.

**BLUEFIELD.—ELKS' OPERA HOUSE** (S. H. Jolliffe, mgr.): The Traitor 10; excellent; to 8. R. O. Hutton and Betty Stock co. 19-24. Norman Hatchet in Clametes 27.

**WISCONSIN.**

**MADISON.—FULLER OPERA HOUSE** (Marcus Helman, mgr.): Imperial Vanderville co. 5-7 did not draw very largely. The Flower of the Ranch 10. Hilda Thomas 15.—**MAJESTIC** (Biederstadt Brothers, mgrs.): Week 5 Mile. Hilda, Arthur Hickman, Harry Armstrong, and Billy Clark, Count Chilo; fine bill, drawing well.—**GRAND** (Biederstadt Brothers, mgrs.): The Great Stock Exchange very successful fully at the Fuller for several months, open this house 19, presenting The Devil.—**ITEM:** Fred Plom, who conducted Plom's Theatre here for several seasons has associated himself with the Freeport (Ill.) Vanderville Theatre.

**RACINE.—THATRE** (Central States Theatre Co., owners: John Wingfield, mgr.): Janey Jenkins 9 to fair sized audience. Homeyman Trail 9 pleased large patronage. Winninger Brothers week 11. Plays: Anita, the Singing Girl, and A Daughter of Kentucky 12; good. The House of the Seven Gables until 17. Just a Woman's Way 18. Ferullo's Band 18, 17 at Lakeside Auditorium.—**BIDOU** (Campbell and Danforth, owners; F. B. Stafford, mgr.): Week ending 10; Nelson's Dog Circus, Leonard Kane, Ashtand, violinist; Dollie Le Gray, and Seaside and George.

**SHEBOYGAN.—OPERA HOUSE** (W. H. Stoddard, mgr.): Miss Petticoats 11 to good business; co. gave entire satisfaction. Ferullo and His Band 12 drew out a large and fashionable audience. The Great Divide 18, 19.—**UNIQUE** (C. C. Jackson, mgr.): Week 10. The House of the Seven Gables, The Mack, Yull and Boyd, Rusticiana Trio, Emerson and Sommer, Gladstone Sisters, Golden Gate Quintette, Glady's Williams, and Uniqueness 12-18; fine bill.

**SUPERIOR.—GRAND** (C. A. Marshall, mgr.): Just Out of College Sept. 24 to fair business. Paid in Fall 26; excellent; to fair business. Max Flanagan and The Little Theatre 9-11. The House of the Seven Gables 12. The Mack-Leone Stock co. 9, 10. Under Southern Skies 11. Mack-Leone Stock co. 18. Mack-Leone Stock co. 21. Great Divide Nov. 3. Fifty Miles from Boston 13. Poliard's Lilliputian Opera co. 16, 17. Lieutenant and Captain 18.

**FOND DU LAC.—HENRY BOYLE** (P. B. Haber, mgr.): Miss Petticoats, matinee and night, 10 pleased two good houses. Ferullo Band 15. Brown's in Town 14. Child of the Pit, matinee and night, 17. The Great Divide 20. Madame Charlotte Macdonia, soprano, 28. Mexican Mail 31.

**GREEN BAY.—THEATRES** John B. Arturs, mgr.: Frank E. Long 10, 11, 12, 4-11; capacity business. Madison Square co. 12-14. Mahara's Minstrels 16. Brown's in Town 17. Miss Petticoats 18. Winninger Brothers (Frank) Minstrels 19.

**NEENAH.—THEATRE** (Charles A. Takacs, mgr.): Week 5-10 excellent co., including Frank, John and Andy Williams, admission to packed house every night. Two Johns 12; good; to fair house. Escaped from Jail 24.

**APPLETON.—THEATRE** (Charles A. Takacs, mgr.): Under Southern Skies 2; good; to fair house. Winninger Brothers 11-17; excellent; to packed houses. The Mack 24; fair house. Grace Haywood Stock co. Nov. 2-7.

**BELOIT.—WILSON'S OPERA HOUSE** (R. H. Wilson, mgr.): Tony, the Convict (local), 10, to good business. Janey Jenkins 15; fair house and co. Lyman Twine 16. Only a Woman's Way 21.

**OSHKOSH.—GRAND** (C. E. Williams, mgr.): Indiana Square Theatre 9-11. Elvira A. Galley 12. The Mack, Yull and Boyd, and A Race for a Widow to good houses. Miss Petticoats 17.

**WYOMING.**

**CHEYENNE.—CAPITOL AVENUE** (Edw. F. Steble, owner and mgr.): The Volunteer Orkaniest 8; fair; to poor business. The Devil 12; excellent; to capacity. Coming Thro' the Eye 14. McFadden's Flats 16.—**ATLAS** (Thomas Henry, prop. and mgr.): Good Localities. The Chamberlain String Quartet 9-11. The Mack 12-14. The Mack-Leone Stock co. 5-7. F. P. McCann, Miss Jensen, Bert and Leslie, Three Dancing Daisies 6-10; attendance good. Jimmie Pierce, Miss Jensen, Carl Herbert. Imperial Comedy Four 12-14.

**LARAMIE.—OPERA HOUSE** (H. E. Root, mgr.): The Yankee Double Boy 10; fair co. to big business. Sanford Dodge 15. The Devil 20.

**CANADA.**

**LONDON, ONT.—GRAND** (A. J. Small, prom.: George S. McLelah, mgr.): The Wolf 20, 21.—**BENNETT'S** (George F. Driscoll, mgr.): Week of 5-10 Norton and Russell, Blinn-Brown-Rrrr Musical Trio, Barthold's co. Jack Wilms and Hertie, and the Benneograph; good business; pleased. Week of 12-17 Carita Day and boys, Martin and Maximilian, the Great Richiards, John Felix, Bradlee Martin and co., Lewie Gladstone, the Finckens Trio, and the Benneograph; satisfactory.—**ITEM:** E. C. Howe, the popular treasurer of Bennett's for the last two seasons, has been transferred to Montreal to assist Manager McEwen of Bennett's there. His place in the box-office here has been filled by E. W. Logan, who has been made superintendent of Bennett's here for the same period.

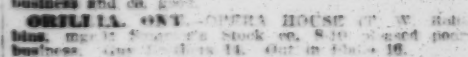
**ST. JOHN, N. B.—OPERA HOUSE** (H. J. Anderson, mgr.): Jerry McAniffie in Shipwrecked, A Daughter of the People, and The Tramp Detective 9, 10 to good business. The occasion was not only the opening of Jerry's season, but was testimonial benefit for his crippled son, Alvin. Among the purchasers of seats were Thomas E. Shea, the boy's grandfather, for \$100 and Corrie Paxton for \$50. Good vocalists by Jerry McAniffie, Bohse and Hyers. All welcome. Fred Martel, Walter and Gar, John Turner, the Gay Sisters, took an extremely clever juvenile team, and Mile Lavane, serpentine dancer. Klark-Urhan co. 19 for two weeks.

**PETERBOROUGH, ONT.—GRAND** (J. J. Turner, prop. and Sema, prom.; J. J. Turner, Sr. mgr.): Three Little Maidens 9 to the Rooster 15. The Gay Sisters' Minstrels 10; fair business. Babes in Toyland 13; big business; pleased. Out in Idaho 17.

**STRATFORD, ONT.—THEATRE ALBERT** (Albert Brandenberger, mgr. and prop.): Out in Idaho 16; good co. and attendance. Balance of week under same management. Moving pictures; crowded. Babes in Toyland 21.

**KINGSTON, ONT.—GRAND** (A. J. Small, prop. and D. P. Brindgen, mgr.): Three Little Maids; pleased large audience. The Gay Musicians 8; large audience. The Red Widow Brown 10; fair business. Owen Brewster 12 to the Rooster 15. The Gay Sisters' Minstrels 13 in Orpheo 19. The Wolfe 21. On New Minister 21. The Glass-headed Man 22. All Done in Molly Raven 23.

**QUEBEC, QUE.—BENNETT'S** (J. H. Allen, mgr.): Week 12-17. Resnie Valdaire's Bicycle Girls Streetband and Berry Firing Machine, Show City Fever, Pagodini Ghost, Hickmar Brothers, Sadistic



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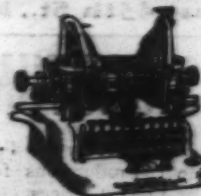
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